

TWENTY-FOUR PAGES.

THE NEW YORK DRAMATIC MIRROR

Vol. XXXVII., No. 943

NEW YORK: SATURDAY, JANUARY 23, 1897.

PRICE, TEN CENTS.



HARRY CLAY BLANEY.

PHASARIUS
IN THE GLADIATOR.

MR. GUY LINDSLEY.

ROMEO.

GUY LINDSLEY.

Guy Lindsley, who is portrayed in several of his most successful characters in *The Gladiator* this week, is an actor of varied experience and much dramatic ability.

Mr. Lindsley began his artistic career as Lord D'Alincourt in A. M. Palmer's *Jim the Penman* company. His good work led Robert Mantell to engage him as juvenile man for the following season, and he played Louis de Mern in *Monks*, Alfred de Meynard in *The Corsican Brothers*, Cassio in *Othello* and Laertes in *Hamlet*. The next season Mr. Lindsley became Frederick Paulding's leading man in *The Struggles of Life*, originating the dual role of John Bolton Lorrey and Sylvester Marktree. The latter was a particularly strong piece of character work, and it attracted much attention. During the same season Mr. Lindsley played Del Aquila in *The Fool's Revenge*. He was with Mine, Modjeska, during the next two seasons, playing Desario in *The Merchant of Venice*, Sir Edward Mortimer in *Mary Stuart* and Claudio in *Much Ado About Nothing*.

When Madame Modjeska went to Europe Mr. Lindsley joined Louis James and Frederick Ward's company as leading man, and repeated his former success in the characters of Hotspur in *Henry IV*, Marc Antony in *Julius Caesar*, Paolo in *Francesca da Rimini*, and De Mauprat in *Richeleu*. He originated the part of King John in *Runnymede*. The following season he supported Louis James in his individual starring tour, playing Romeo, Cassius, Macbeth, Iago in *Virginia*, and originating the part of DeWilton in *Marmion*. His most important role, however, was Iago, and his fine interpretation of the character won widespread recognition.

Mr. Lindsley was re-engaged for the present season by Mr. James and has played the part of Phasarius in *Spartacus the Gladiator*, and created the role of Sir Arthur Farrow in the new comedy, *My Lord and Some Ladies*, besides appearing in the regular repertoire. Since his professional career began Mr. Lindsley's work has always been attended by eminent success.

PLAYING THE MILLIONAIRE.

E. L. Walton, who will play the millionaire in the English melodrama, *Straight from the Heart*, which opens at the Academy of Music on Jan. 25, says that his playing the part reminds him of a story of an actor who, in an unfortunate stress of circumstances, was in debt to his washwoman. He finally secured an engagement to play a Shakespearean role, the character of a noble lord. An unappreciative public did not express anxiety to witness this particular interpretation of the immortal bard, the Thespian gave two tickets to his "blouchenisse" to ward off the payment of his bill. The lady of the tub came to the theatre, and looked upon the life and scenes of a past age as reality. She lost no time in calling upon the actor.

"Sure, and ye'll pay me now, me fine man."

"But I can't: I haven't the money just yet."

"Oh, but ye have, me lad. Sure and didn't I see ye last night, all silks and satins, and jewels galore, and throwin' away money by the handful; and didn't I hear ye say: 'Me argosies have come in.' McNally, the grocer, says that means your ships have come home. Come now, pay that bill, or I'll tear the shirt off ye."

TO PERFORM NEW PLAYS.

At the last meeting of the Society of the Alumni, of the American Academy of Dramatic Arts, held at the Carnegie Lyceum on Jan. 5, it was decided to continue the plan of giving performances of new plays, with casts made up of professional members of the Society. A committee has been appointed, with power to select

the play for the next performance to be given during March. The matter has been brought to the attention of the American Dramatists Club, and it is expected that an American play, by one of its members, will form the next programme. Authors and playwrights are invited to communicate with the Society, care of Percy West, Secretary, at the Carnegie Lyceum.

A VALUABLE MAN AT LIBERTY.

While in New Orleans recently, John Griffith received the following interesting communication, which he forwards for the good of the cause:

NEW ORLEANS, Jan. 2.

To Whom it May Concern:

This is to certify that William Jiles can do the following performance. Walk on fire in his bare feet. Walk on the tight-ropes also on the trapze, and a snow-weather also, he can play that act which is called Ghost in a sawed ship, and he is a good tumbler. Now I think this colored boy is the best in the country in his performance and he is honest in all his doing's therefore, I recommend him to anybody. answer at once if I am correct.

Mr. Griffith neglects to say whether or not the accomplishments of Mr. Jiles in the matter of fire suffice to secure an engagement to understudy Mephistopheles.

THE BIG HAT PROBLEM SOLVED.

Colonel Sinn, of the Montauk Theatre, Brooklyn, has hit upon a very effective plan to do away with the big hat evil in his theatre. Shortly before the curtain rises the ushers walk down to the front of the house, and then turn around, facing the audience, while the one in the centre aisle shouts "One, two, three." Then all in concert call out, "Ladies, please take off your hats!" This little act is received with great applause, and instantly the arms of every woman whose hat is in view goes up, and the hats are removed. It is noticed that the women have received Colonel Sinn's plan with as much favor as the men, and he is congratulating himself upon his solution of the big hat problem.

TIM MURPHY'S HIT.

One of the most emphatic hits of the season on the road is Tim Murphy's *Old Innocence*, a pathetic comedy adapted from the French. Mr. Murphy has succeeded in thawing out the coldest audiences with his work, which frequently is not confined to the play alone. The people in front insist upon bringing him before the curtain to make a speech or tell a story. His tour, in short, has been a financial and artistic success. *Old Innocence* is from the same source as *John Hare's A Pair of Spectacles*.

EXTRAVAGANZA AT MANHATTAN.

Following upon recent rumors of a possible summer opera season at Manhattan Beach comes another report that Wemyss Henderson contemplates an elaborate production by the American Extravaganza company at this popular seaside resort. *All Baba* is the piece now bespoken for representation, and a company of one hundred and fifty people will be employed if the project is carried out.

THE NEXT LYCEUM PRODUCTION.

The next production by the Lyceum Theatre stock company will be *The First Gentleman of Europe*, by Mrs. Frances Hodgson Burnett and George Fleming, underlined for next Monday night. The play pictures George IV. as a young man, when he was the Prince of Wales, and before he had become a physical and moral wreck. James K. Hall is cast for the title part.

HARRY CLAY BLANEY.

Harry Clay Blaney is one of the most successful young comedians of the day. His first starring venture in *A Boy Wanted*, in which he plays the boy, has had results which reflect much credit upon him, and promise well for his future career as a comedian.

Mr. Blaney was born in Cincinnati twenty-one years ago, and entered the profession at the age of fourteen, making his first appearance as the ambitious kid in *The Limited Mail*. He appeared next in Charles E. Blaney's comedy, *A Railroad Ticket*. Although he was then only seventeen years old he played the eccentric comedy part of Percy Vere, a man of forty-five, with pronounced success.

After two seasons with this comedy, he appeared in the spectacular extravaganza, *Africa*, and then created the now famous part of Bow-Legs in *A Rus on the Bank*. His telling work in this farce-comedy won for him great praise from the New York critics, and so impressed Manager David Henderson that he engaged Mr. Blaney for the leading comedy part of the old man of the sea in *Sinbad*, which he played last season.

Mr. Blaney's brother then wrote *A Boy Wanted*, in which the comedian made his first appearance as a star. The comedy has been one of the hits of the year, and it will be continued with Mr. Blaney in the leading part next season. He will afterward appear in an operatic extravaganza, upon which his brother is now at work. He is under a three years' contract with Charles E. Blaney, and his tour will be directed by Clay T. Vance. Mr. Blaney is thoroughly original in his work. He is a good singer and an excellent grotesque dancer.

BANCROFT'S BIRTHDAY.

At the conclusion of his performance in Galena, Ill., last Wednesday night, Bancroft, the magician, was treated to a surprise equally as great as any he had given the audience during the evening with his tricks. His company had discovered it was the thirtieth anniversary of his birth, and felicitations were in order, supplemented with a banquet. Among the remembrances of his natal day presented to the young magician was a chronometer, striking the hours and registering the seconds, the gift of his manager, E. L. Bloom. It bore on its inner case the magician's trade-mark in brilliants, with the motto, "E Magis Maximus."

FASCINATED BY A SIMON LEGREE.

The traditions of the Abolitionists received a fearful setback the other day, when Neillie Hagerton, daughter of a prosperous merchant of Otoe, Ia., shopped with Emmett Dooley, an exponent of the unsympathetic role of Simon Legree in a Western Uncle Tom's Cabin company. Miss Hagerton, still in her teens, is said to have been completely fascinated by Mr. Dooley's impressive impersonation of the hitherto unpopular Legree.

A NEW OPERATIC CONCERT COMPANY.

The Helen von Doenhoff Operatic Concert company has been organized for special engagements, to present concert selections and acts from operas. Madame von Doenhoff will head a quintette of recognized artists who will not tour, but remain in readiness for engagements by managers or by musical societies.

SAVED FROM THE MINE.—*New comedy-melodrama, to lease on reasonable royalty. Small cast. Elaborate paper. No special scenery required in explosion scenes. Address Berg and Kennedy, care MIRROR.*

REFLECTIONS.

Whitney and Moore have denied the rumor that they would assume the management of the Standard Theatre.

Willard Lee and Charles H. Stewart recently opened the American Academy of Arts in Altoona, Pa., with an entertainment comprising fencing bouts and dramatic recitations.

Walter D. Greene, manager of The Burglar, was robbed, Jan. 1 by a highwayman at Lexington, Ky., losing \$200.

Clara Coudray, of the Colonial Stock company, after a rehearsal at the Berkeley Lyceum, slipped in a dark hall and fell into the swimming pool connected with the establishment. She was rescued by Louis Albion.

The members of the Circle Français de l'Harmonie attended the performance of *The Girl from Paris* at the Herald Square Theatre, last Wednesday evening.

A musical production entitled *Cleopatra* is announced by Columbia College students for Feb. 15.

Arrangements are progressing for an American tour of the National Czech Opera company of Prague, presenting Smetana's opera, *The Barber of Seville*.

Isaac Belasco, manager of the Alcazar Theatre, San Francisco, and brother of David Belasco, was granted, last Tuesday, a divorce from his wife, Grace Wallace Belasco.

Juliette Atkinson, a member of the chorus in Klamet, at Wallack's Theatre, is a well-known tennis expert and ex champion of the United States in women's singles.

Charles E. Blaney has begun rehearsals of *The Electrician* which he will probably first produce at Boston.

A son was born, on Jan. 5, to Mr. and Mrs. A. B. Ellis (Alice Virtue), at Logansport, Ind. Mr. Ellis was known on the stage for many years as George Scott.

Thomas C. Johnson and Minnie Cornell Van Nostrand, of the Gilbert Opera company, were married at Akron, O., on Jan. 8.

A second Sidney Lanier reading was given last Tuesday at the residence of Mrs. Reginald De Koven in this city.

Madame Emma Juch-Wellman, Ericsson Bushnell, George Lehman and Harry Graboff participated in a musical at the New York College of Music, last Tuesday afternoon.

Henry Harris has sold his interest in *A Good Thing* to E. Rosenbaum, who will continue alone in the management of Peter F. Dally.

A rumor was current last week to the effect that May Irwin's contract with managers Rich and Harris, expiring June 1, may not be renewed.

Edwin Travers and the members of his Private Secretary company were entertained recently by the Shenandoah club at Roanoke, Va. In the party were Ewlyn Evans, Harry Dull, F. M. Page, Gordon Eldrid, and August Schorcht.

Ada Deaves scored a big hit as the princess in *Zenda's King* at the Chicago Gailey.

James J. Corbett will close at Kansas City on Feb. 6 going thence to his training quarters to prepare for his interview with Robert Fitzsimmons, now promised for March 17.

The New South is being booked for a Spring tour in New England.

Manager William A. Brady will have given copyright performances of three new plays before Feb. 15.

Ella Palachek has just undergone a serious surgical operation, and is confined to her room at the Garfield House, Chicago.

Lost, Strayed or Stolen is booked for London production with the New York cast.

IN OTHER CITIES.

BROOKLYN.

The present week has been one of exceptional dullness, nothing new being seen at any of the houses, excepting in one instance. Two of the leading theatres have lost control to hurriedly substitute plays in lieu of dramas that had been underlined. Auguste Van Biene was to have made his local debut at the Montauk, but the sudden abandonment of his tour necessitated Col. Sinn giving a return date to Bret Harte and T. Edgar Pemberton's *Sue*, previously done here in October last. Of the statesmen people in the cast, six were new to Brooklyn. Joseph Whedock has assumed Joseph Haworth's former role of Ira Beasley. The absence of Louis Masson from the role of Carson Davies was a distinct loss, for while J. G. Saville is a player of ripe intelligence, he was a palpable miss. Annie Russell's charming interpretation of the title role, and Horace Lewis in his fine character study of her father, with Sam Reed's more than able work as Judge Lynch, bore the brunt of the entire presentation. On January 18 *Reurbach's Tree* will begin its first week in Brooklyn. He will appear in *A Bush of Violets* and *The Dancing Girl*, which latter will be preceded, on Monday night only, with *The Ballad Monger*.

The chief point of interest in the reproduction of *The Sporting Duchess* at the Columbia was the reappearance after a considerable absence from the local stage, Rose Coglan, who has always had many admirers on this side of the bridge. On Monday night Miss Coglan was not at all sure of her lines, and consequently was more or less nervous. By Wednesday, however, she was better perfect, and with the introduction of ideas of her own, gave an impersonation of the leading part, quite unlike that of either Agnes Booth or Mrs. John Drew, but one which scored heavily, and will be the principal feature of the performance as long she remains. Dear old Mr. Stoddart and the finished Cora Tanner have been the recipients of much applause throughout the week, which apparently has been a profitable one to all concerned. The succeeding attraction will be *De Koven and Smith's* most recent opera, *The Mandarin*.

Maurice Barrymore and Roaring Dick were to have filled the Park stage the current week, but as the latter has suspended Morris Palmer and Knowles substituted instead A. C. Gunter's startling drama, *A Florida Enchantment*. Seven out of twelve characters had new exponents here, the principal substitution being that of May Haines in place of Marie Jansen. The show day night opening was large; the subsequent business, however, underwent a noticeable shrinkage.

Sam Fontaine, for several years a dramatic writer for Louisville newspaper, is visiting friends here. Walter Duncanson has canceled his Louisville date, to the regret of his admirers.

Sal Marcuson, the violinist, has been engaged as a soloist for the concert to be given at Canton, O., to celebrate the departure for Washington of President McKinley.

Miss Whitbeck and Comedian Matthews, of the In Guy Coney Island co., created something of a sensation at one of the concluding performances at the Avenue by temporarily suspending the performance long enough to administer a rebuke to a supposed fresh youth in the audience. From the facts that could be gathered it would seem that the action was not altogether unwaranted.

Walter Morgan, of the Old Kentucky co., made a flying visit to his old home the past week. Water was at one time a popular attraction of Macauley's, and numbers among his friends the entire clientele of that popular playhouse.

Tom Morris is here in advance of Tennessee's Pardner, and George Bowles is doing the advance work for Charlie Fadden.

Will Castleton, the young tenor of this city, is studying in Paris under Sabriglia, and has under consideration a fatter offering from the Carl Rosa co. to sing in London at an early date.

LOUISVILLE.

Hoyt's *A Black Sheep* was presented to a large audience at the Auditorium 11. Otis Harlan and William Devere scored hits in their familiar parts. Jeannette St. Henry made a dashing queen of burlesque, and the co. generally was efficient. Della Fox will appear at the Auditorium in *A Little Trooper* and *Fleur de Lis* 15, 16. Maggie Cline and Yvette Guibert are underlined for early appearances.

Macauley's will be dark until 14, when E. H. Sothern will be seen here for the first time in *An Enemy to the King*. Chinaman Fadden will be the attraction at Macauley's 18.

William Owen in Shakespearean repertoire occupied the stage at the Grand Opera House week commencing 11, and created a most favorable impression. Leo Berthelot, of this city, is a member of the co., and played several small parts in a pleasingly intelligent manner. Tennessee's Pardner will open 18.

The familiar Dr. Bill, with Celia Ellis as Mrs. Harton, was played to good business at the Avenue 11-18.

At Sackett's Bijou the usual vaudeville bill was offered, and the stock co. appeared in Hazel Kirke; business was uniformly fair; there will be an entire change of bill 18.

The Wood Sisters give an average variety entertainment at the New Buckingham, and attracted satisfactory business. The engagement concludes 17 and will be followed by 20th Century Maid.

Charles W. Bowser, comedian, whose house is in this city, is very ill in the East, and relatives have been summoned to his bedside.

The suit against Manager Sackett, of the Bijou, brought by Raymond Stevens, the singer, for not fulfilling contract was tried 11. There was a claim of incompetency made and expert testimony introduced, an emblem of the Bijou co., Manager Whalen, and other well-known people appearing as witnesses. The decision has not been rendered.

The concert given by the New Louisville Military Band at Music Hall 20 was a success. There was a large audience in attendance and an unusually fine programme rendered, one of the numbers being "A Day at the Circus," the latest composition of Louisville's young musician, Phil Hucker.

Virginia Jackson, of the Bijou stock co., is very ill at Norton Infirmary. She is receiving every possible attention.

Young Roger St. Clair, of the In Guy Coney Island co., is also there, rapidly recovering from an operation performed for appendicitis.

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PROVIDENCE.

The Sunshine of Paradise Alley, with its interesting pictures of New York life, was the attraction 11-16 at the Providence Opera House, and large audiences were immensely pleased with the delightful entertainment. The piece was elaborately staged, and there was a feeling of enthusiasm throughout the entire performance. Mrs. Charles Pease gave an excellent impersonation of Widow McNally, Marion Callen made an effective Sunshine, and John D. Griffin and May Thompson as Mr. and Mrs. O'Grady created no end of amusement. The musical selections were pleasing features. Thomas E. Clifford and the Ladies' Verdi Quartette scored heavily. Lost, Strayed or Stolen 16.

Charles' Aunt did a very good week's business at Keith's Opera House 11-16, and its many amusing complications kept the audiences in a state of laughter. John Daly Murphy as the Aunt played the part capitally. The co. which was very satisfactory, included Harry Lillard, O. E. Haslam, Ethel Blaude, Margaret Mayo, Grace George, and Rose Hubbard. Too Much Johnson 16-22.

N. S. Wood returned to Lothrop's Opera House 11-16, and, supported by the stock co., presented *The Boy Scout of the Sierra*, to good-sized audiences. The same will put on Jack Sheppard 18-23.

P. H. Cotter, scenic artist of Boston, is at work at the Providence Opera House painting new stock scenery for the house.

Chairman Daniel C. Hayden, of the executive committee of the Providence Press Club, has sent a most appreciative acknowledgement to R. F. Keith for his generous Christmas gift of \$300 to that organization.

Among those in town the past week were John J. Collins in advance of *Too Much Johnson*, and Harry Clarke, of the Merry World Burlesque co.

Owing to the illness of his wife, F. Wilson Rennie has left Ullie Akerstrom's co. and returned to his home in this city.

Thomas Sweeney, of Rice's Comedians, is in town for a few days. The co. will reopen at Fitchburg, Mass. 23.

The Agnes Zimmermann Ladies' Quartette of Boston gave a very nice concert in the Trocadero 11.

The opera, *Priscilla*, is to be given at Infantry Hall 21, 22, for the benefit of the Rhode Island Society for Prevention of Cruelty to Children. The leading roles will be taken by some of the best local singers, including Harriet Barrows, Fred Martin, Mand Ress, Mand P. Phillips, Angela Mulvey, and Howard L. Kranz.

Among early attractions at Keith's are Ward and Vokes in *A Run o' the Bank*, Matthews and Bulger in *At Gay Coney Island*, *Sowing the Wind*, *Under the Polar Star*, *Dieby and Laura Joyce-Bell in A Midnight Bell* and *The Hoosier Doctor*, and Charles E. Blaney's new comedy, *The Electrician*.

Owing to the closing of Joseph Hart's *A Gay Old Boy*, Donald Harold had an opportunity to be here 11-16 with his wife, May Thompson, of the Sunshine of Paradise Alley co. He assisted George W. Ryer in the front of the house a portion of the time.

HOWARD C. RIPLEY.

GALVESTON.

Rice's Evangeline no longer exerts its old time potency as a drawing card judging from the number of vacant seats at the Grand 4, 5. The extravaganzas has had better turnout in the past, still in its present hands receives fairly good attention and pleased its auditors accordingly. George K. Fortune is still a feature, and the Lone Fisherman evokes the usual demonstrations of favor. A Booming Town 7, 8, though lacking in genuine, clean humor, was lively enough in action to sustain interest throughout and the fair audiences in attendance seemed to enjoy it. The *Post Mail* passed through here on its regular run 10, and attracted a good Sunday audience. The scenic and mechanical effects retain their prominence and the co. ably fill requirements. Next week Stuart Robson and Professor Lee, hypnotist.

After less than a full week's trial the recent venture of comic opera at the Lee Avenue Academy of Music has come to grief and the old adage is again dead to the world, as it has been for some years past. The result was not unexpected by the thoughtful observer. Indeed it is a question whether the organization of the Castle Square Theatre itself, with its orchestra of thirty pieces, large chorus, competent principals and beautiful min-on-scene, could earn a dollar of profit if transported to this luckless spot. Manager Frederick Thomas, who had made known that his effort would be an exact duplication of Boston's famous institution, gave, on the contrary, a chop and, in its entirety, a rather tame production of the *Street Hump*.

Dan McCullough's production of *Dear Irish Homes* at the American will be followed by *States of Gold*.

At the *Empire* a large business has been done by the fine vaudeville troupe of the Flying Jordans, who will return in favor of *The White Crook*.

The City Sports Show, managed by Flynn and Sheridan, have offered four good features during their week at the Star Theatre. Addell Robinson proved to be a surety of superior merit; George Snyder and Harry Buckley gave a musical act better than the average; Mike Mea made good her claim as a contortionist of the first class, and Charles Johnson with his partner, Dora Dean, were able exemplars of real "coon" talent. Katie Rooney's new variety organization will open here Jan. 18.

McKenna's Flirtation will be followed at the Lyceum by Lights and Shadows. Mico's Variety Troupe at the Unique will make way on Monday for *The Black Crook*.

Manager Oscar J. Murray will present Emma Eames and the Metropolitan Opera House artists in Lohengrin at the Academy of Music on Jan. 19.

Margaret Beeson, wife of Police Sergeant John Beeson, and mother of Nella Beeson, the soprano, of De Wolf Hopper's troupe, died on Tuesday, aged fifty years.

Colonel Sis announces a return engagement of E. & Willard at the Montauk in May.

SCHEIN COOPER.

DETROIT.

The Strange Adventures of Miss Brown ran at the Detroit a week of 4, 5, but the play did not secure any degree of popularity and the box office recorded slim audiences each evening. If only Detroiters had neglected to patronize the play it might have been up against the affront and recovered from the effects of over-appreciation at its next stopping place. But it has been passed by bad luck in the form of poor patronage since the beginning of its season, and the climax was reached in Detroit which resulted in the disbanding of the co. in this city at the close of the engagement. The members received their salaries from the manager and took their departure for New York. There is no particular reason why the play should have continued to exist, but it is always a dreary thing to see a co. go to pieces, especially if it is composed of capable actors as this was.

No danger of Frank Daniels and his merry co. going to the wall. They are at the Detroit week of 11-13 entertaining us with the tuneful melodies and general all-around brightness of the pretty comic opera, *The Wizard of the Nile*, and their efforts are being applauded and enjoyed by large audiences. On Monday 12, the opening evening, all the principal members of the co. were called out, and it required a speech from Daniels to quell the tumult. Possibly some of this enthusiasm arose from the fact that we were welcoming back an entertainment which about fifteen months ago received from us its first indorsement of approval that could be regarded as metropolitan. Although we are not at all in doubt about our ability to recognize a good thing in comic opera when we see and hear it, we rather enjoyed having our judgment indorsed in the city and larger cities, where since that time the opera has been sung. La Shelle and Clark, the able managers of the enterprise, have probably realized a tidy sum, as it is reported to have been the most successful comic opera of last season. That it will continue to make good for all connected with it, for some time to come at least, there is no question, for it has lasting propriety. One conspicuous change in the co. since its first appearance here is that the part of Princess Cleopatra is now taken by Edna Thornton, where formerly it was sung by Dorothy Morton. Miss Thornton fills her predecessor's place in a worthy manner.

Olga Netherton opens at the Detroit 14 in Denise. She will also appear in *A Daughter of France* and Camille during her engagement, which is for three nights and a matinee. Next week's offerings are equally good. *The Prisoner of Zenda* and *Shore Acres* will divide the week.

Next week Yvette Guibert favors us with a one-night stand only. She will occupy the stage of the Empire 21.

Nellie McHenry followed Corbett at the Lyceum. She opened her week's engagement 10. A Night in New York is her play, and it is proving a big attraction. The Girl I Left Behind Me will be given 17-18.

Steve Brodie is at Whitney's, where he opened at the matinee Sunday, 10, to an immense audience. He did an extremely big business when he was here last season, and although this is the third year for the Bowery, there is no perceptible decrease in the patronage it draws, in Detroit at least. He will continue to all the house all week (10-16), and make way on 17 for *The Great Train Robbery*.

A performance called *The White Crook* is going on at the Capital Square Theatre. It is a burlesque and extravaganza co. under the management of Ed F. Rush. It will run all week (10-16). Next attraction at this house is *Excisement*.

In a recent letter I made the statement that I did not consider the concerts of the Detroit Symphony Orchestra as worthy of patronage on account of their artistic mediocrities, which I had found to be the case until this year. Since that letter was written the first concert of the season was given by this organization, and I am pleased to note a decided change for the better. G. Arthur Depew, a young organist of this city, is the present director, and I must compliment him on the improvement under his direction. In the first place, the character of the selections were of a lighter order, and consequently better played. Again, Mr. Depew seems to have been able to get his men to rehearse thoroughly so that his first concert was a success. This I am glad to note, for there is no reason why Detroit should not have first-class orchestral concerts of its own. This organization is now ten years old. It was originally started by music lovers of this city, but afterward taken entire charge of by Fritz Kalo, who runs it on his own account. For the first three years Rudolph Spell was the director and, while I admire Mr. Spell's musical ability, he was not fitted to be a director. His successor was Professor Vunck, a fine violinist of this city, but one more qualified as a concertmaster than as a director. He tried it one year, and then Professor Beck, of Cleveland, was selected. Mr. Beck did very well under the existing circumstances, but living out of the city and not being with his men enough he was not able to give them the necessary drilling. Furthermore, he attempted rather too many things, and consequently the performances were not very successful. This year Mr. Kalo engaged Ross Janknickel, from New York, who promised great things. He, however, threw up the sponge before he had given a concert and, in a rather querulous and, I thought, ill-advised letter in the *Musical Courier*, he boasted Detroit musicians, especially those playing in the Symphony Orchestra, stating that he could hardly expect to do much with a lot of fiddlers who could not even play the first six bars of Schubert's *U. finished Symphony*. It is needless to state that Mr. Janknickel did not remain here long. He left rather unexpectedly, leaving Manager Kalo quite at sea as to whom he would select to conduct. He concluded to try a Detroit man, and G. Arthur Depew was the one chosen to wield the baton. This selection was rather a surprise, as it was not known that Mr. Depew possessed any talent of this order; but as men are to be judged by their works, it is but justice to the new director to state that he is a success, and we are glad that he is. We trust that from now on the Detroit Symphony Orchestra may be an organization that all Detroiters may take pride in supporting liberally.

I wish to compliment the new management of the Detroit Opera House upon the marked improvement shown by it in many ways, but notably in its orchestra. For many years the music furnished the patrons of the Detroit Opera House was very poor. In fact, it has been freely commented that the orchestra at the lower-priced theatres were much better, and this was undeniably true in the case of the Lyceum where Max Keintz presided during past seasons. Here the music was one hundred per cent. better than at the Detroit.

Whether this was due to the members of the orchestra or to the director is a question, but things have changed at both theatres since Mr. Keintz came over to the Detroit, which he did at the opening of this season. He brought with him some of his best men, and the orchestra as it is now at the Detroit is one of the best in the country—in fact, the music at the Detroit is considered one of the enjoyable features of the entertainment no matter what happens to be on the house.

Mr. Keintz is all right in every respect, and I believe that to him is due the marked improvement.

He has surrounded himself with first-class men, many of them new to the Detroit. He plays first violin himself, with Mr. Habenicht (formerly the conductor here) as second.

Emil Spill plays viola, while Mr. Kalo plays bass, and better ones would be hard to find. Willard Bryant, the best cornet player in Michigan, plays that instrument here. Mr. Levy on the trombone is all that could be desired. G. Keat plays the flute and the piccolo, and is the best performer on these instruments in Detroit. A good musician plays the clarinet, and a mighty clever young man manipulates the drums. Taken all in all, although there are not more than nine or ten men in the orchestra, the music is as well rendered as it is by larger and more pretentious organizations.

K. M. K.

ST. PAUL.

At the Metropolitan Opera House The Corinne Extravaganza co., under the direction of Janus Howe and Matt L. Berry, produced Hendrick Hudson, Jr., 10-12 to large and appreciative audiences. The piece was nicely staged and costumes bright and pleasing.

Corinne was as clever and charming as ever. Her masquerade soles captivated her auditors; she was not with a cordial welcome. Octavia Barbe, as the Indian Princess, Nellie Strickland as Abigail, and Georgie Stewart and Julie Falland admirably sustained their roles.

Joseph Cawthon was excellent in the part of Kill von Kull, and Johnnie Page and Neil McNeil do good work in their roles. The march and evolutions of the Columbian Guards was a feature. Schiller Vaudevilles and Cinematograph 14-15; The Nancy Hawks on 17-19; Minnesota 2-3; Club Beni 20; County Fair on 21-22; Clay Clement on 23-27; Fr. derick

most delicacy. Miss Theodore, who sang the part of Alice, was a pupil of Steenert and has the advantage of having been taught by the composer the proper intonation of the leading part. The tenor part of Alice, as was sung by Mr. Merton, is an exceptionally fine manner. The others of the cast and chorus were on their metal and sang with a correctness that was quite refreshing. *Les Dragons de Villars* matinee 14; Second evening 15.

At the Grand Opera House, Donnelly's *Darkness Russia* was presented 10-17 by a fair co. to good business. The *Liliputians* in *Merry Tramps* 17.

The *Lady Slavey*, with Annie Buckley as *Phyllis*, and a fine cast of comedians was seen here 10-17. The play is up to date, handsomely staged, and introduces numerous first-class specialties, among whom Little *Adelaide*, the dancer, figures as the star. Eugenia Blair 17.

A good co., presenting *A Prodigal Father*, appeared here 10-15, and did a good business.

Soens' Band 14-16 drew good audiences and gave a varied programme, consisting of operatic, march, and descriptive music. J. MARSHALL QUINTON.

CLEVELAND.

The *Geishas*, presented by an exceptionally strong co., appeared at the Euclid Avenue Opera House week opening 11 to a very large and fashionable audience, which has been duplicated at every performance. Dorothy Morton and Mark Smith, two Cleveland favorites, were much in evidence, being accorded a hearty welcome by their many admirers. *Violet Lloyd* started the houses with them. The opera is elegantly staged, and the chorus is large and effective. *Samie K. Logan*, the harpist, is deserving of mention. The Taylors, in repertoire, will be seen week of 18, followed by *Fanny Davenport*.

Mr. and Mrs. Russ Whital were seen in their pretty drama, *For Fair Virginia*, at the Lycene Theatre 11-13, and played to good houses. These bright people are seen this season in different roles from last, having changed to the comedy parts, which they assume with great satisfaction. James J. Corbett in *A Naval Cadet* 14, leaving the house dark Saturday. The *Sign of the Cross* will open for a week on 18.

Shaff's No. 2 was at the Cleveland Theatre week of 11. John W. Isham's *Oriental America* is the attraction week of 18.

The Star Theatre had crowded houses all week of 11, as Irwin Brothers are local favorites, and always bring a first-class specialty co. Their performance closes with *A Night at the Opera*, in which the Chapman Sisters give an imitation of the famous *Burrino Sutera*. *Bally and Woods Vandeville* co. week of 18.

The U. S. West Point Cadet Band appears at Music Hall 18.

Manager Charles La Marche leaves for New York 10 to sign a co. for next Summer's opera season at *Hilbert's Garden Theatre*.

The *Grasp*'s grand reproduction of *Coney Island* will be given at their elegant *Armory* 18. Several well-known vaudeville artists have been engaged for the stage in the roof-garden, which will be in the banquet room.

It is probable that a fine new open house will be erected on the West Side before next season.

WILLIAM CRASTON.

MINNEAPOLIS.

The Schiller Vandevilles opened a brief engagement at the Metropolitan Opera House 10 to a good-sized and well pleased audience. The co. is one of the best of its kind ever seen here and well deserved the appearance bestowed. Miss Albrecht gave a remarkable exhibition of tight-rope dancing. *Dorothy Gray* sang several songs with marked effect. *Ida Russell* caught the house in her lightning change specialties. *James Doyle* won immediate favor in his comedy sketches. *Sherman*, the bohemian man, was a revelation. The *Dobell* Brothers gave some very funny musical comedy, and *Little Le Gracis* himself into popularity. The *Cinematograph* proved an exceptionally taking feature. *Corinne 14-16*; *The County Fair* 17-19.

Black Patti *Trubadours* were seen at the Bijou Opera House week of 10, opening to the capacity of the house. The performance was excellent throughout. The musical skit, *At Jolly Coney Island*, was decidedly piping. *Black Patti* made an emphatic hit in her several numbers. Her voice is sweet and powerful, and she knows how to use it to the best advantage. Supporting her were *Lloyd Gibbons*, *C. L. Moore*, *Bob Cole*, *Stella Willey*, and the *Dewell Sisters*, all of whom contributed largely to the success of the entertainment. 5 *Skills* 17-18.

French Dogs' admirable orchestra drew another large audience to Harmonia Hall afternoon of 10. The programme was unusually good, and evoked hearty response.

The local Elks are arranging for an elaborate reception to the officers of the Grand Lodge the last week of January, when they will visit our city in the interest of the national organization. A committee of prominent business men has the matter in charge.

Dr. Tolman will deliver his lecture on "Bright and Happy Hours" at the Lycene Theatre 28.

F. C. CARMANZ.

INDIANAPOLIS.

De Wolf Hopper in *El Capitan* filled English Opera House during his annual engagement which opened 7. Soens' beautiful music was thoroughly enjoyed and *Della Berger* made many friends by her rendition of the soprano part. *Immaculate Edna Wallace* Hopper is a good foil for her better nine tenths, though her part in the opera is a small one. *Edmund Stanley* is an old favorite here and is regarded as a fixture in Hopper's co. The engagement was satisfactory to both public and the local management.

H. E. Southern in *As You See It* at the King opened at the Grand Opera House 11 to a large audience. The play has a little less of Southern than usual but the leading role is romantic without being maudlin. The star never had greater opportunities nor took more advantage of them. The principal events follow each other like a succession of beautiful pictures. *Max Hampton* gives adequate support and is a most capable actress. The scenery is fine and on fully competent.

The Sidewalks of New York at the Park 11 had a large crowd, but whether the attraction was the play or the *Cinematograph* would be hard to tell. The play is a weak melodrama with a tank full of Indianapolis water which is only fit for drowning heroines. The heroine would have no trouble in getting ashore if the hero failed to dive for her in time, as the programme says, that the depth is only three feet. The Sidewalks will be permanent until 18.

Fynn and Sheridan's Big Sensation, which opened 11 for a three days' stay, packed the Empire to the doors. The co. is exquisite, being half white and half negro. *Billy and Nellie Farrell* do a graceful cake-walk, and *Smart and Williams* a clever sketch. *Sam Jack's Bull-Fighters* open 14. W. W. LOWMY.

MILWAUKEE.

The *Davidsons* has been dark since 2, when the successful engagement of *Oiga Netherison* closed. Several attractions could have been secured by Manager Brown, but, not being up to the standard, he preferred to keep his house closed until 11-22, when *Doris Fox* comes in. The *Little Tropic and Fleur de Lis*, followed week of 22 by *E. H. Sothern* in *An Eency to the King*.

The *Last Stroke* has played to good houses at the Bijou 15-16 by an exceptionally strong co., including *Frederic de Belleville*, *Oscar Eagle*, *Scott Cooper*, *Ether Lyon*, and *Collis Alister*. *A Fatal Card* 17-18.

The *Academy Stock* co. produced *Ranch 10* 17 in a very satisfactory manner to good houses. *Harry Gasser*, who has recently joined the co. as leading man, fills in a gap that has long existed and will prove a strong acquisition to the co. The vaudeville bill includes *Lockhart's Elephants*, whose successful engagement at this house was mentioned earlier in the season, *Ed Doherty's Dog Circus*, *Mae Britton* in illustrated songs, and *Kilroy and Rawson* in parades on popular songs and funny sayings which keep the audience in an uproar.

Manager Jacob Litt has subscribed for \$1,000 worth of stock in the Semi-Centennial Exposition co., thus demonstrating his loyalty to Milwaukee.

Gus C. Weinberg is spending the present week at his home, having been summoned to the bedside of his mother, who is seriously ill. E. T. McDONALD.

KANSAS CITY.

Pudd'nhead Wilson was enthusiastically welcomed at the Coates Opera House 11-16. The superb cast presented it with splendid effect. *Theodore Hamill*, in the title role, filling all expectations and receiving numerous curtain calls. *Emily Rags*, who is playing *Long* this year, also merits with great appreciation, and but other roles are filled about as before. *The play* made a fine impression. *Thomas W. Keane* 17-22, *King and Country* as presented by Murray and

Mack at the Grand Opera House 16-17, proved a big laugh producer, and drew good sized audiences. The stars appeared in their familiar knockout specialties, and the support was good. *Fred Wilson* gave an excellent impersonation of the Irish Widow and *Mayne Taylor* and *Kitty Beck* also did good work. *Hopkin's Trans-Oceanic* 17-22.

The Merry World, which recently played a week's engagement at the Ninth Street Opera House, reopened 10-18 before fair audiences. The performances were excellent. *Shadows of a Great City* 17-22.

The Auditorium has been dark for a couple of weeks, but will be reopened by *Bancroft*, *The Magician*, 21-22.

Alderman Wolf, of the City Council, has introduced a High Hat ordinance, but action on it has not yet been taken.

FRANK R. WILCOX.

OMAHA.

Pudd'nhead Wilson attracted fair audiences at the Crofton 7-8. Interest naturally centered on Theodore Hamill's interpretation of the title role, and the verdict was decidedly in his favor. His conception of that part has the merit of originality, and his condition is clear and forcible. *Frank Campion* was strong as the deceitful and cowardly Tom, and the rest of the parts were quite acceptably filled. *Frederick Wards*, supported by a well balanced co. 10-12, appeared in *Richard III.*, *King Lear*, *Henry IV*, *Henry VIII*. Mr. Wards' *Lear* is well called his masterpiece. He received a very enthusiastic welcome, the audience demanding repeated encores after each act. *Beverly Turner* as the blunt and hearty Earl of Kent was a favorite. *Emily Barker* and *Rosabel Morrison* divide week of 17. *Hopkin's Trans-Oceanic* 24-25; *Hermann 27*; *Black Sheep* 28, 29.

At the Boyd Clement Rainbridge's Alabama co. opened a week's engagement 10 to a good house. This beautiful play is well presented, and a large number of its admirers are availing themselves of the opportunity to see this piece a second and third time. *Harlan House* 17; *Corinne 21-24*; *Bancroft* 25; *Lamington's Ball* 26, 27, 28; *Feb. 1*; *Kenos 2, 3*; *Evangeline* 4-6; *Sign of the Cross* will open for a week on 18.

Shaff's No. 2 was at the Cleveland Theatre week of 11. *John W. Isham's Oriental America* is the attraction week of 18.

The Star Theatre had crowded houses all week of 11, as Irwin Brothers are local favorites, and always bring a first-class specialty co. Their performance closes with *A Night at the Opera*, in which the Chapman Sisters give an imitation of the famous *Burrino Sutera*. *Bally and Woods Vandeville* co. week of 18.

I. R. RINGWALT.

TOLEDO.

A very small audience saw *Nellie McHenry* in *A Night in New York* at the Valentine 7. *Miss McHenry* is a very clever and did excellent work in her role. The *Politician* and *The Wrong Mr. Wright*, with *Roland Reed* and charming *Indore Bush*, were received by large house 8, 9.

An audience of 2,200 people, which packed the auditorium Valentine from the front row of the orchestra to the rear, saw *James J. Corbett* in *A Naval Cadet* 11. Mr. Corbett made a very pleasing impression, and was supported by a good co. Receipts about \$1,200. The *Mordern-Scallop* Concert co., at \$1 a seat, to a good house 12.

Minnie Maddern Fiske's appearance 13 was looked forward to with a great deal of pleasure by our theatregoers. Fine houses were present both at the matinee and evening performances. It is to be regretted that the engagement was for so limited a time. *The Right to Happiness* and *Caroline* were given.

At the People's *The White Crook* 7-9 did good business. The burlesque was well put on and the specialties up to the average.

The Girl I Left Behind Moi followed 13-15 to good business.

At the Auditorium the Hall-Davis-Burr concert 11 pleased a small house.

The Toledo-Adrian Mandolin Orchestra 12 to a fair house. C. M. EASON.

CANADA.

MONTRÉAL—ACADEMY OF MUSIC (Sparrow and Jacobs, managers): *Hobie's Bohemian Burlesques* opened 11 to S. R. O. The co. is a clever one, but the performance might be toned down with advantage. Miss *Louise* and the *Hill Sisters* are in the vaudeville bill. *Wine London Slope* 15-16—**TRIATHÉ FRANÇAIS** (W. E. Phillips, manager): The Stock co. presented *Leah the Foraker* 11 to good business and a seat.

TORONTO—**GRAND OPERA HOUSE** (C. J. Martin, manager): *Clay Clement in The Bells* 7 to a large and fashionable audience. *Donald Robertson* and *Brandon Douglas* in *The Man in the Iron Mask* 9; good house and splendid performance. *Conradin 11*; *Stuart Ross 12*—*TRIATHÉ*: *Iris Brooks*, a former resident of this city, is now a member of the *Horn Mask* co.

OTTAWA—**GRAND OPERA HOUSE** (Newman and Wilson, managers): *Bartlow Brothers' Minstrels* 11 to S. R. O.; performance excellent. *The Nashville Students* 12.

PORTRAIL—**GRAND OPERA HOUSE** (C. J. Martin, manager): *Clay Clement in The Bells* 7 to a large and fashionable audience. *Donald Robertson* and *Brandon Douglas* in *The Man in the Iron Mask* 9; good house and splendid performance. *Conradin 11*; *Stuart Ross 12*—*TRIATHÉ*: *Iris Brooks*, a former resident of this city, is now a member of the *Horn Mask* co.

QUEBEC—**GRAND OPERA HOUSE** (Newman and Wilson, managers): *Bartlow Brothers' Minstrels* 11 to S. R. O.; performance excellent. *The Nashville Students* 12.

LITTLE ROCK—**CAPITAL THEATRE** (Roy L. Thompson, manager): *Eddie Foy* in *Off the Earth* gave a splendid performance to big business 17. *Barlow Brothers* to a good house 18. *Henshaw* and *Ten Stock* in *The Hobo* 18; *Clay Fitzgerald* 18; *Merry World* 18; *Tom Shrook* 18; *Sol Smith* Russell 18.

ARKANSAS.

JONESBORO—**MALONE'S THEATRE** (W. J. Malone, manager): *King and Sawyer* in repertoire 11-12; *Georgia Minstrels* 21.

PINE BLUFF—**OPERA HOUSE** (E. F. Rosenberg, manager): *Bartlow Brothers' Minstrels* 8 to a full house; excellent satisfaction. *Parch Robertson* week of 10.

HOT SPRINGS—**OPERA HOUSE** (J. W. Van Vilet, manager): *Nashville Students* 6 to a medium house.

SAN ANTONIO—**GRAND OPERA HOUSE** (John C. Fisher, manager): *The Grinner-Davis* co. presented *Humanity 4*; performance good. *Gran Opera* co. began a week's engagement 5 and drew fair houses. *THE GRINNER-DAVIS CO.* stayed here 5, 6 as a result of canceled engagements.

FRISCO—**GRAND OPERA HOUSE** (C. J. Martin, manager): *Clay Clement in The Bells* 7 to a large and fashionable audience. *Donald Robertson* and *Brandon Douglas* in *The Man in the Iron Mask* 9; good house and splendid performance. *Conradin 11*; *Stuart Ross 12*—*TRIATHÉ*: *Iris Brooks*, a former resident of this city, is now a member of the *Horn Mask* co.

ST. LOUIS—**GRAND OPERA HOUSE** (Edwin A. Edwards, manager): *Clay Clement in The Bells* 7 to a large and fashionable audience. *Donald Robertson* and *Brandon Douglas* in *The Man in the Iron Mask* 9; good house and splendid performance. *Conradin 11*; *Stuart Ross 12*—*TRIATHÉ*: *Iris Brooks*, a former resident of this city, is now a member of the *Horn Mask* co.

NEW ORLEANS—**GRAND OPERA HOUSE** (Edwin A. Edwards, manager): *Clay Clement in The Bells* 7 to a large and fashionable audience. *Donald Robertson* and *Brandon Douglas* in *The Man in the Iron Mask* 9; good house and splendid performance. *Conradin 11*; *Stuart Ross 12*—*TRIATHÉ*: *Iris Brooks*, a former resident of this city, is now a member of the *Horn Mask* co.

NEW YORK—**GRAND OPERA HOUSE** (Edwin A. Edwards, manager): *Clay Clement in The Bells* 7 to a large and fashionable audience. *Donald Robertson* and *Brandon Douglas* in *The Man in the Iron Mask* 9; good house and splendid performance. *Conradin 11*; *Stuart Ross 12*—*TRIATHÉ*: *Iris Brooks*, a former resident of this city, is now a member of the *Horn Mask* co.

11; light house. Cleveland's Minstrels 12; fair attendance. The Biograph could not be exhibited as the electric current supplied was insufficient; co. first-class; musical specialties especially good. The Ensign 15; Sowing the Wind 12; Reid Concert co. 21.

WATERTOWN.—OPERA HOUSE (Magee and McGowen, managers): Gorton's Minstrels to a good house 7.

HERNDON.—OPERA HOUSE (A. Delavan, manager): House dark week of 11.

STAMFORD.—GRAND OPERA HOUSE (L. M. Hoyt, manager): Prierson and West's Minstrels 8 to S. R. O.; performance excellent. Myles Aron 14 to crowded house; delighted audience. Donnelly and Girard in My Friend from India 16; Coon Hollow 18.

DANBURY.—TAYLOR'S OPERA HOUSE (T. A. Shear, manager): Sunshine of Paradise Alley 7 to a very large and fashionable audience; audience was well pleased. U. T. C. to a very nice audience 13; performance good. Return of Coon Hollow 15.

TORRINGTON.—OPERA HOUSE (F. R. Matthews, manager): Gorton's Minstrels 9 to S. R. O.; good performance. Joe Ott's Star Gazer 18; large and highly pleased house. Local fair 14-19; Masked Ball 20.

WINSTED.—OPERA HOUSE (J. A. Spaulding, manager): Gorton's Minstrels 13 to a fair business; audience satisfied.

FLORIDA.

PENSACOLA.—OPERA HOUSE (J. M. Cox, manager): The Two Johns matinee and night 9 to fair business. Florence Hamilton co. in repertoire 11-16.

JACKSONVILLE.—PARK OPERA HOUSE (J. D. Burbridge, manager): Robinson's Comic Opera co. 4-9, with a nightly change of programme at popular prices, drew good houses and gave general satisfaction. Sousa's Band 10 packed the house, many coming from neighboring towns. Wilson Lackey 13.

OCALA.—MARION OPERA HOUSE (J. W. Sylvester, manager): Mande Atkinson co. canceled their engagement for balance of week 5-9 on account of illness of Edwin Southerns. After his recovery, he and other members of the co. gave a benefit performance 9 to a small house. Sipe and Dalman's Dog and Pony Show gave fine performances 7-9 to good business. Oliver Byron 20.

TAMPA.—TAMPA BAY CASINO (B. W. Wren, manager): Oliver Byrne 10, 20; Cissy Fitzgerald Feb. 4.—SPANISH CASINO (J. T. Brown, manager): House dark. —ITEM: Tolson's Comedians disbanded in St. Petersburg, Fla. 11.

KEY WEST.—SAN CARLOS OPERA HOUSE (Q. Charles Ball, manager): St. Felix Dramatic co. 11.

GEORGIA.

SAVANNAH.—THEATRE (Charles D. Coburn, manager): Holmes and Wolford co. 4-8 in repertoire at popular prices to good business. Sousa's Band delighted two large audiences 9. Cissy Fitzgerald 4; James Young 6.

ATLANTA.—OPERA HOUSE (H. T. McIntosh, manager): The White Crook 6 to small audience; performance good. Francis Jones in Old Madrid 7-9 to highly pleased audiences. Thatcher and Smith 18-20; Robinson's Comic Opera co. 21-23.

ROME.—Navin's OPERA HOUSE (James R. Nevin, manager): The Clara Schuman's Ladies' Orchestra 5, 6 to good houses. Performances excellent. Eugenia Blair played East Lynne to large and appreciative house 8. The Wild Goose Chase delighted fair house 9. It plays return date 12.

AMERICUS.—GLOVER'S OPERA HOUSE (Bloom Brown, manager): The May Davenport co. Dec. 30 gave a disreputable performance. The White Crook 8 to delighted audience. The Brand of Cain 9 to moderately large and well-pleased audience; popular prices prevailed. Francis Jones in repertoire 11 for three nights and matines at popular prices.

WAY CROSS.—JOHNSON'S OPERA HOUSE (F. B. Trust, manager): Robinson Opera co. in The Mikado 11; performance good. Francis Jones 15.

IDAHO.

POCATELLO.—OPERA HOUSE (Watson and Kinport, managers): Cook Sisters' U. T. C. Co. 8; fair co. to light house. Louis James in Spartacus and Othello to S. R. O. 9, 10. Gunning, hypnotist, 11, 14. Eileen Beach Yaw 16; John Dillon 18.

WALLACE.—OPERA HOUSE (Richard Daxon, manager): John Dillon in Wanted, the Earth to large and well-pleased audience 4. Katie Patnam 6, 9, gave excellent performances to S. R. O.—ITEM: Coeur d'Alene Lodge, No. 321, B. P. O. Elks, celebrated its first birthday in its new quarters at the Masonic Temple with an invitation social session and banquet.

ILLINOIS.

PEORIA.—GRAND OPERA HOUSE (Chamberlin, Barthold and Co., managers): The American Girl 6 to fair house. The co. is one of Scammon's best. Y. M. C. A. Star Course 7 to a packed house. Delta Fox 8 in The Little Trooper to S. R. O.; good supporting co. Bancroft, the magician 9, to a good house. He is much improved, and gives a good performance throughout.

Spencer's Band 10, assisted by Miss Bishop of Chicago, a very talented vocalist, to a good house. The Baldwin's week of 11 opened to standing room, and gave a good performance. Hoyt's The Black Sheep 12; For Fair Virginia 19, 20; Fremont's 77 22, 23; Lewis Morrison's Faust 25, 26; West Point Cadet Band 27; James R. Mackie in Grimes's Cellar Door 28; Human Hearts 29; Henshaw and Ten Brock 30.—AUDITORIUM (Augustine Newville, lessee, A. R. Waterman, manager): Anna Eva Fay closed a run of two weeks 10 to good business. Saved from the Sea 11-18 opened to a fair house; co. good. The Hyers Sisters 14-18; Uncle Hiram on 18-20.—ITEM: Mr. Bancroft was presented with an elegant floral offering during his performance at the Grand 9 by Anna Eva Fay.

DANVILLE.—GRAND OPERA HOUSE (S. W. Hainly, manager): Dr. Herbert Flint, mezzanist, opened week of 11-18 to good business.

MOUND CITY.—OPERA HOUSE (Betts and Hays, manager): House dark 15-22.

QUINCY.—EMPIRE THEATRE (Chamberlin, Barthold and Co., managers): Tennessee's Pardner 6 drew a fair business; performance satisfactory. The Old Homestead 6 pleased a good audience. The Sherwood Concert co. 11 delighted a large and fashionable audience. Every member of the co. was greeted with hearty applause. Roswell Morrison 16.

PARIS.—Smoky's New OPERA HOUSE (L. A. G. Shossi, proprietor and manager): Philion and Rapp's Amet Magnoscope 6, four nights, did not do the business they deserved. Mackie's Grimes's Cellar Door 15; After the Ball 22; Salter and Martin's Big Uncle Tom's Cabin Feb. 8; Shore Acres 17.

JACKSONVILLE.—GRAND OPERA HOUSE (Ravencroft, manager): American Girl 4 to a fair house; co. very good, and Robert Graham exceptionally so. Rhéa in Empress Eugene 8 to a good house, co. being very strong. Pudd'nhead Wilson 19; Delta Fox 20; Temperance Town Feb. 8; Roland Reed 6; Roswell Morrison in Carmen 8.

STERLING.—ACADEMY OF MUSIC (M. C. Ward, manager): Schiller's Vaudeville co., with Lumière's Cinematograph 6 pleased a packed house. Drew's Comedians 20; Billy Rix's Minstrels Feb. 2.

PREPONT.—GERMANIA OPERA HOUSE (Phil. Arno, manager): An appreciative audience packed the house 6 to witness the production of Hoyt's A Bunch of Keys; good performance. Bancroft Feb. 2; Sousa's Band 4.

STREATOR.—PLUMS OPERA HOUSE (J. E. Williams, manager): The Sherwood Concert co., including Max Beidler, violin soloist, furnished a rare treat to a fair audience 8. Tennessee's Pardner 9; good performance; attendance light.

MATTOON.—THEATRE (Cobert and Foley, managers): Rhéa in Nell Gwynne 6 pleased a large audience. Tennessee's Pardner 12; Trip to Chinatown 15; J. B. Mackie in Grimes's Cellar Door 16.

CHAMPAIGN.—WALKER OPERA HOUSE (C. F. Hamilton, manager): Schilling's Minstrels 4 to a good house. First Annual Charity Ball 8 was both financially and socially a great success. Delta Fox in Fleur de Lis 13.

GALVESTON.—THE AUDITORIUM (F. E. Berquist, manager): Siberia 6, and Delta Fox Opera co. 7, both played to good houses. Rhéa 11 had a large and fashionable audience. Bancroft, the magician, 13. Robert Bartette 16; Garrick Theatre co. 18-20; Fanny Rice 21; Tim Murphy 22.

ELGIN.—DU BOIS OPERA HOUSE (Fred W. Jenkins, manager): Rothner's co. in A Bunch of Keys 9 to a large and well pleased audience. Nearly all of the old favorites are still with the co., which is strong. West Point Cadet Band 22; Tim Murphy in his new play, Old Innocence 27.

SHOLINE.—AUDITORIUM (A. Woodyatt, manager): House dark 4-9. Coming: The New County Fair.

LA SALLE.—ZIMMERMANN OPERA HOUSE (E. C. Zimmerman, manager): Harry Mainhall in Tennessee's Pardner gave good satisfaction to poor attendance 10; Garrick Theatre co. 11; 14 gave satisfaction at popular prices. Rhéa in Nell Gwynne 14; Howard Athense Speciality co. 17.

DECATUR.—POWERS' GRAND OPERA HOUSE (J. P. Given, manager): Town Topics came 1 to a well-pleased house. Schilling's Minstrels 8 to a good house at popular prices. The Lady Slavey Opera co. 4 to a large and well pleased audience. Goodman's Band commenced a series of Sunday night concerts 10. Delta Fox in The Little Trooper 12; Lewis Morrison in Richelieu 14; Hoyt's A Black Sheep 20; Pudd'nhead Wilson 21.

LINCOLN.—BROADWAY THEATRE (Cassatt and Foley, managers): Tennessee's Pardner 7 satisfied a medium house. Rhéa 9 in The Empress Eugene pleased a large audience. Trip to Chinatown 14; Garrick Theatre co. 25-27.—ITEM: Manager Foley and wife have left town on a short vacation.

ROCKFORD.—OPERA HOUSE (C. C. Jones, manager): Delta Fox presented The Little Trooper 6 to a well-pleased house. Ada Bothner in A Bunch of Keys 7 to a good house. Ignacio Martinelli and Frank Tamme, Jr., with their clever co., presented The Nancy Banks to a good house 11.

DIXON.—OPERA HOUSE (F. A. Truman, manager): Rhéa 16; Earl Duty and co. in repertoire 18-22; Billy Rice's Minstrels Feb. 1.

BEST ST. LOUIS.—MCCARTLAND'S OPERA HOUSE (Frank McCasland, manager): After the Ball drew fair houses 10-18; performance amateurish. Town Topics 17; A Modern Woman 22; Grimes's Cellar Door 24; Gron Comedy co. 28-30; For Fair Virginia 21.

CLINTON.—NEW OPERA HOUSE (John R. Arthur, manager): A Trip to Chinatown failed to appear 13 Sons of Kent Dramatic Club played Farmer City 12.

MT. CARROLL.—OPERA HOUSE (George P. Smith, manager): Gordon Comedy co. week ending 9 and matines to good business. Empire Stock co. week of 25.

OTTAWA.—SHERWOOD OPERA HOUSE (F. A. Sherwood, manager): Tennessee's Pardner 11; small business. Rhéa in Nell Gwynne 15.

WAUKEGAN.—GRAND OPERA HOUSE (George K. Spoor, manager): House dark week of 11.

EFFINGHAM.—AUSTIN OPERA HOUSE (Warren and Austin, managers): After the Ball 20; Grimes's Cellar Door 22.

AURORA.—OPERA HOUSE (J. H. Plain, manager): Date 5-12.

ROCK ISLAND.—HARPER'S THEATRE (E. R. Kreis, manager): Byrne Brothers' 8 Bells 6 gave a very satisfactory performance to a large house. Paul T. Wilkes' Stock co. opened an eight nights' engagement 10 in Jacqueline; attendance good; co. better than the average repertoire co. seen here this season. Frederick Ward 19.

BLOOMINGTON.—NEW GRAND (C. R. Perry, manager): Tennessee's Partner 8 to light house. Delta Fox Opera co. in The Little Trooper 9 to fair business at advanced prices. Anna Eva Fay opened a night's engagement 11 to S. R. O. Pudd'nhead Wilson 21; After the Ball 22; Morrison in Faust 23; After the Ball 24; Henshaw and Ten Brock 25.

JOLIET.—THEATRE (William H. Hulshizer, manager): Garrick Theatre co. in repertoire at popular prices did a light business 7-9. Saved from the Sea 15; International Vandeville co. 18-22; Wang 23.

INDIANA.

NEW ALBANY.—OPERA HOUSE (J. D. Cline, manager): Chicago Ladies' Military Band 17; John Griffith in Faust 21.—ITEM: Manager E. J. Reynolds, J. C. Kelly and Carl Jennings of Ladies' Military Band, are here in the interest of their attraction.—The sudden death of William Stafford at St. Louis caused much sorrow among his large circle of friends. Mr. Stafford was well and favorably known locally, having spent a portion of his boyhood days in this city.—Ben Ross, Jr., joins the Ladies' Military Band here 17, taking the place of Carl Jennings as second agent of that co.—Manager E. G. Williams announces that he will take his co. to London, opening there May 25 at the Palace, and upon their return, about Sept. 1, will combine Reynolds' Comedians and the Chicago Ladies' Military Band. The organization will be under his management, with J. C. Kelly as general agent and George C. Jennings as treasurer.—Manager Cline had every place of scenery in the house overhauled and retouched during the past two weeks, and it now presents a much prettier appearance. E. Dame Smith, manager of James R. Mackie, writes that Mr. Mackie will be seen next season in a new extravaganza, Little Jack Horner, from the pen of Charles E. Blaney, in which Mr. Mackie will have the leading role.—Walter Tally Floyd, business manager of Siberia, is here visiting his parents.

W. L. GROVE.

ANDERSON.—GRAND OPERA HOUSE (L. E. May, manager): Tim Murphy in Old Innocence 6 gave an excellent performance to fair business and a thoroughly pleased audience. Mr. Murphy's impersonations of famous men were very good. Roswell Morrison in Carmen 7 gave a very pleasing performance to good business. Miss Morrison's support is weak. She makes a very beautiful Carmen. True Blue 9, a home-talent entertainment under the direction of W. C. Wright, gave a very poor performance to poor business; receipts for second night \$1.15. In Missouri gave good performance to good business 11. Fanny Rice 12; A Trip to Chinatown 12; Elk's Benefit, by the Anderson Opera Club, 17; Limited Mail 18; South Before the War 19.

LOGANSPORT.—DOLAN'S OPERA HOUSE (William Dolan, manager): Tim Murphy and a clever co. in Old Innocence drew a good house 17 giving one of the most delightful entertainments of the season. Dorothy Sherrod was happily cast and divided the hours. Mr. Murphy was given several curtain calls and responded with a happy speech. The imitations of Irving and others were a decided novelty and much enjoyed. Schilling's Minstrels 9 pleased a fair house. Roswell Morrison in Carmen 14; A Black Sheep 15.

LA FAYETTE.—GRAND OPERA HOUSE (George Seeger, Jr., manager): The Flints 9, 19, except 8, to good house. Tim Murphy in Old Innocence 7 to large and refined audience. Limited Mail 11 to large house. Chicago Ladies' Military Band 12; Roswell Morrison in Carmen 14; A Black Sheep 15.

EVANSVILLE.—GRAND (King Cobb, manager): The Lady Slavey drew very good house 5 and Minnie Maddern Fiske to very select houses; both attractions pleased everyone. Delta Fox 14; Tennessee's Pardner 15.—ITEM: T. J. Groves, manager: The Side-walks of New York to S. R. O. 10 and was well received. McFee's Matrimonial Bureau 12.

FRANKFORT.—COLUMBIA THEATRE (G. V. Fowler, manager): Schilling's Minstrels 8; good business; splendid performance. James R. Mackie in Grimes's Cellar Door 11 gave good satisfaction to fair house; specialty work heartily enjoyed. South Before the War 12.

FRANKLIN.—NEW OPERA HOUSE (H. H. Woods-mill, manager): A. W. Fremont in 17 pleased a small audience 7; Si Plunkard 12; Limited Mail 16; Bunch of Keys 20; South Before the War 27; Shore Acres Feb. 6.—ITEM: "Papa" Chappell, ahead of Limited Mail, was here 7 with his usual fund of geniality. He was well pleased with Fremont's 7.

HUNTINGTON.—OPERA HOUSE (A. E. Rosebright, manager): Ferris' Comedians and Magnoscope 16, 17; Garrick Theatre co. 18; Schilling's Minstrels 19; Limited Mail 20; Shore Acres Feb. 6 to 1000 houses away. Limited Mail 21.

MARION.—THE WHITE THEATRE (H. L. Kinnison, manager): Agnes Wallace Villa in The World Against Her 5; business light; performance poor. R. E. Graham in An American Girl 6 to fair audience. Mr. Graham has a good co. and a pleasing play. James R. Mackie in Grimes's Cellar Door 9 packed the house with a well-pleased audience. Schilling's Minstrels 11 to good house; performance not up to the standard. A Black Sheep 14; South Before the War 15.—ITEM: S. L. Raridan, manager: The Side-walks of New York to crowded house 20. The Magnoscope 21; Garrick Theatre co. 22; Schilling's Minstrels 23; Limited Mail 24; Shore Acres 25.

WINSTON-SALEM.—MCINNEY'S THEATRE (Guy McInney, manager): Eddie Fay, surrounded by a company co., presented Off the Earth to crowded house Dec. 31. Minnie Maddern Fiske in The Right to Happi-

piness to pleased audience 9. The Phantoscope will open 11 for four nights.—ITEM: Eddie Fay and his leading man, Mr. Sullivan, were entertained by the Pastime Club of this city, after the performance.

UNION CITY.—CADWALLADER THEATRE (C. W. Walte, manager): Agnes Wallace Villa 7 to a small audience. South Before the War 11; good house and fine performance. Schilling's Minstrels 14; Limited Mail 22; Shore Acres 25; John Griffith in Richard III. Feb. 1.—ITEM: Johnson and Devany closed with Sam T. Jack and joined South Before the War co. 14.

RICHMOND.—PHILLIPS' OPERA HOUSE (J. H. Dobson, manager): In Missouri 12, 13 to fair business; Howard Athense Speciality co. 17.

DECATUR.—AUDITORIUM (A. Woodyatt, manager): House dark 4-9. Coming: The New County Fair.

LA SALLE.—ZIMMERMANN OPERA HOUSE (E. C. Zimmerman, manager): Harry Mainhall in Tennessee's Pardner 14; limited Mail 15; Shore Acres 16.

PORT WAYNE.—MASONIC TEMPLE (Stouder and Smith, managers): Fannie Rice in At the French Ball 9 to good and very well-pleased audience.

atre co. in repertoire week ending 9 to good business. —THE AUDITORIUM (C. W. Bitting, manager): Andrews Opera co. matinee and evening performance 6, presenting *Pinafore* and *Mikado* to very good business.

LAWRENCE.—BOWERSOCK'S OPERA HOUSE (J. D. Bowersock, manager): Clement Rainbridge co. presented the beautiful drama *Alabama* 5 to fair business; co. carefully selected and pleased the audience; Merry World co. 8 to big business; satisfaction general; Human Hearts 11.

HUTCHINSON.—OPERA HOUSE (W. A. Los, manager): Beach and Bowers' Minstrels drew a large house and gave entire satisfaction; Andrews Opera co. 5 to S. R. O. business and pleased the large audience.

OTTAWA.—THE ROEBEAU (Charles H. Ridgway, manager): The Fast Mail 5; fair performance to poor business; Slayton's Tennesseeans 8 to good business.

LEAVENWORTH.—CRAWFORD'S GRAND OPERA HOUSE (William Bowman, manager): Merry World co. to good house 5; *Alabama* 6; Human Hearts 14.

WELLINGTON.—WOODS' OPERA HOUSE (Ann M. Beach, manager): Andrews Opera co. 11; *Jules Walker's Side Tracked* co. 16.—AUDITORIUM (Charles J. Humphrey, manager): Slayton's Tennesseeans 4 to packed house; disappointed audience.

PARSONS.—EDWARDS OPERA HOUSE (John B. Monroe, manager): Beach and Bowers' Minstrels at popular prices 11, 12 to S. R. O.; Weston's Comedians 18-23.

KENTUCKY.

ASHLAND.—OPERA HOUSE (B. F. Elsherry, manager): The Buglar & good co.; poor house. James Young in *Hamlet* 18.

DANVILLE.—DANVILLE OPERA HOUSE (Pro's man and Veatch, managers): House dark 2-9; May Davenport Burlesque co. 16.

MT. STERLING.—GRAND OPERA HOUSE (W. B. O'Connell and Co., managers): Vanderbilt University Glee, Mandolin and Banjo Club Dec. 31 to a large and fashionable audience. The *Amot MagniScope* 7-8; good business.

WINCHESTER.—OPERA HOUSE (William Miller, manager): Thomas W. Keene in *Hamlet* 6 to a crowded house. Edison's *MagniScope* 11-13.—ITME: The Fire Department gave Mr. Keene a banquet 6, at which he made a speech to the fire laddies, and gave the Chief \$20 with which to purchase a medal to be presented to the fireman making the best record for 1897.

HENDERSON.—THE OPERA HOUSE (A. D. Rodgers, manager): Keene and Banks' *Winter in Magic and Snow* opened a two nights' engagement 4; good performances to light houses. Thomas Keene 12.

BOWLING GREEN.—POTTER'S OPERA HOUSE (J. M. Robertson, manager): Spooner Dramatic co. 4-9 closed week to S. R. O. and made a favorable impression.

PARIS.—GRAND OPERA HOUSE (D. C. Parrish, manager): Yale's *Twelve Temptations* 11 to big business; performance first-class. Sonora's Band 28, matinee only.

LEXINGTON.—OPERA HOUSE (Charles Scott, manager): Thomas W. Keene in *Julius Caesar* 4 to large audience; performance excellent. Oga Nethersole 7; good house; one of the best performances seen here this season. *Twelve Temptations* 11 to fair business; performance very poor. Hoyt's *A Black Sheep* 12 to a large house; performance very fine. A Baggage Check 18; Seabrook 18; Sol Smith Russell 21.

LOUISIANA.

MONROE.—OPERA HOUSE (E. Predickar, manager): Punch Robertson co. in repertoire 4-9 to very poor business. He offered 20 per cent. of the gross receipts to the Confederate monument fund, but failed to draw.

LAKE CHARLES.—WILLIAMS'S OPERA HOUSE (Paul Sullivan, manager): Uncle Josh Sprucey Dec. 20 to good business. Prudigal Father 14.

MAINE.

PORLTAND.—THEATRE (Charles C. Tuckbury, manager): The *Prisoner of Zenda* 11-12 was magnificently portrayed to large and appreciative audiences; The Black Crook Burlesque and Extravaganza co. 12 to big house; the electrical and science display was one of the grandest ever seen here; the specialties were all of a first-class order and the *Yellow Kid* made a great hit. The Gormans in *Gilhoolys Abroad* 18; Bennett and Moulton's Comedy co. for two weeks 18.—ITME: Al Hayman of the *Zenda* co. was here 13 and said, "Although all lines of business are exceptionally dull at this particular season, high-class theatricals seem to be doing good business, while popular price co.'s are doing light." The *Prisoner of Zenda* will play a week's stand in Montreal 18.—Advance Agent Page, for The Gormans, was in town 18.

BANGOR.—OPERA HOUSE (Frank A. Owen, manager): The *Brise of Seville* closed 7 to good business. The Gormans in *Gilhoolys Abroad* delighted a good audience 11. *Pulse of New York* 20; *Fast Mail* 20; *House* dark 18-20.—THE NOROMINGA (H. C. Bess, manager): The Lillian Tucker co. open for two weeks 25.—ITME: Charles C. Vaught, manager of the Lillian Tucker co., arrived from the West 11, and is rehearsing his co. in an entirely new set of plays.

BEDFORD.—NEW CITY OPERA HOUSE (K. W. Sutherland, manager): The Gormans to a good house 12; performance first-class; Fanny Bloedgood in *A Night at the Circus* 22; *Black Crook* Comedy co. 25-26.

BATH.—COLUMBIA THEATRE (F. A. Owen, manager): The *Prisoner of Zenda* was presented 13 and highly pleased a fair audience. Miss Abel, Mr. Mann and Mr. Corrigan are deserving of special mention and the other parts are well taken. The play is elaborately mounted, the costumes being rich and appropriate.

AUGUSTA.—MORNING HALL (F. A. Owen, manager): ITME: All engagements at this house have been canceled, and the theatre will be closed indefinitely.

BELFAST.—OPERA HOUSE (F. E. Cottrell, manager): Dark 11-16.

MASSACHUSETTS.

LOWELL.—OPERA HOUSE (Pay Brothers and Hooford, managers): Rice's Comedians finished their engagement of a week 9. The co. evidently gave satisfaction, for the evening business was excellent, while the day matinees were such a success that the management were obliged to stop the S. R. O. sale. Robert Mantell came for two nights 11, playing Monbans and The Coriolans Brothers. He gave his usual fine interpretation of these characters, and was well supported by Charlotte Behrens and others. The attendance was large. C. T. Dasy's *War of Wealth* 12; Little Christopher 15, 16; *Fitz and Webster's A Breezy Time* 18, 19; The Gormans 20; John E. Redmond in lecture 21; *Sowing the Wind* 22.—MUSIC HALL (W. H. Stoody, manager): *Jernon's Black Crook* co. on a return date 7-8 played to a heavy business. The co.'s drawing powers are shapely and well dressed and consequently had not been forgotten. Leavitt's *Spider* and *Fly* Burlesque co. 11-12 succeeded in drawing good houses, although business was not up to what this kind of co. does. Barney Ferguson in McCarthy's *Mishaps* 14-15; Savoy THEATRE (Eckhardt and Weston, managers): A double bill was presented by the stock co. week of 4. Baccalini's *Leed Astay*, *Butterfly Fever*, and *My Father's Wife*. The various parts were well assumed, the performances meritorious, and although this theatre is suffering somewhat of a depression, these who did attend were well pleased. The next bill will be *The Crust of Society*.—ITME: Manager Boddy is considerably bothered of late by the closing and stranding of irresponsible co.'s, who fail to cancel dates in time to give him an opportunity to book a satisfactory attraction, thereby compelling him to take what luck offers or close his house. A person calling himself Colonel Bishop, who has been managing a small variety show, played a week in Haverhill to poor business, then sent his co. on to Lowell, claiming that he had engaged the Bijou Theatre here for two weeks. The co., minus last week's salaries, arrived 11, but the Colonel did not, nor had he engaged the Bijou or attempted to. James Forbes, who is out of the cast at the Savoy this week is out of town on a visit. Adelaide Fitz-Allan, the new leading woman, made a decided hit as Mrs. Eastlake Chapel in *The Crust of Society*. Joseph T. Convery and Matthew McDonald, who were elected respectively president and vice-president of the N. A. of T. S. E.'s for 1897, are both Lowell men.

OMSWAY A. COURT.

SPRINGFIELD.—GILMOUR'S COURT SQUARE THEATRE (W. C. Lenox, manager): *Sowing the Wind* to good business 8; excellent performance. Herbert E. Sears as Brahman, and Maud Edna Hall as Rosamond did not disappoint. Little Carpenter, with only one of last season's cast—Pauline Hart—traveled to good business 9. E. M. Favre and his wife, Kate Hart, and Ed Eagleton and a good chorus, kept things lively.

Andrew Mack in *Myles Aron* 11 showed to a further increase in business on this his third visit. The boy choir is dropped this season; "too much trouble to look after them," Manager Peray says, and a grown-up chorus that can sing better takes their place. The new play is promised for the next visit. De Koven and Smith's tuneful opera of laundry-land, *The Mandarin*, was presented before a large house 13; such pretty Chinese girls have not been seen here, and a funnier *Chinese vagabond* than George C. Boniface never steered. Bertha Waltzinger's sweet voice led in the singing, and that took marked ability, for principals and chorus are first-class. Joseph Sheean, formerly of our Church of the Unity choir, who plays Hop-Sing, was very warmly received. The Springfield Opera co. presented a revival of *Pinafore* 14, 15, with their usual success. Mrs. W. P. Mattison as Little Buttercup, Henry F. Tracy as the Admiral, John W. Roberts as Deadeye, and Clara Stinson as Josephine, and Harry Eastwood as Captain Corcoran were the star performers; Joe Ott in *The Star Gazer* 16; Coon 17; Robert Mantell 18; Wilbur Opera co. 25 and week.—GILMOUR'S OPERA HOUSE (C. W. Fonda, manager): Farnum Brothers' New York Vandeville Stars, Byron and Blanch in *Family Jars*, Wilbur Mack, comedian; The Freemasons in *East-Side sketches*, Lester and Williams, comedians; Farnum Brothers, bicycle athletes; Victoria Estelle, vocalist; the Landgraves, ladder acrobats, and Crane Brothers, the Mudtown Rubes, did excellent business week of 11.—PARLOZ THEATRE (H. Tucker, manager): The Durcinières, high-class musical artists; Dilke and Wade, comedians; Lowery and Francis, boxers; the Three Renos and Eddie Clark, the little comedian, to good business week of 11.—ITME: A little complication at the Opera House marred the matinee 14. Manager Fonda had closed his engagement with Augustus Robinson, the Cinematograph man, but Robinson insisted on handling tickets at the box office. On his refusing to leave, Fonda, by his lawyer's advice, sought to eject him, and called in Farnum, the big athlete of the show, to assist. Robinson resisted, and in the scuffle lost his \$25 diamond stud. The house officer had to interfere and took Farnum and Robinson to the station. They were both hauled out. Robinson then accused Farnum of taking the diamond, and sought a warrant. The diamond was found later where it had fallen. EDWIN DWIGHT.

WALTHAM.—PARKE THEATRE (Edw. Davenport, manager): Gorman's *Gilhoolys Abroad* filled the house 7 giving good satisfaction. O' Hooligan's *Wedding* 19.

—ITME: Owing to the foreclosing of the mortgage on the theatre, held by the Buttrick Estate, Edw. Davenport has again been appointed manager of the theatre.

BROCKTON.—CITY THEATRE (W. B. Cross, manager): The Bennett-Moulton comedy co. did a large business at popular prices 4-9. This is the first co. to play a two weeks' stand in this city. They have a good orchestra, and stage their plays in first-class shape.

Justin Adams, Joseph Harris, Frederick Murray, Mattie Keene, Sadie Ward, and Mrs. Justina Adams all deserve praise for good work. The Sunshine of Paradise Alley 21; The Gormans 23; Joe Ott 25.

HOLYOKE.—OPERA HOUSE (W. E. Kendall, manager): Fitz and Webster in *A Breezy Time* 8; attendance fair; performance good. *Sowing the Wind* 11; large audience; co. fully up to the standard. The Mandarin 14; small house owing to intense cold. Cast, scenery and costumes are unexcelled.—THE EMPIRE (T. T. Murray, manager): Nickerson Comedy co., band and orchestra, week of 11; business good.—ITME: Mrs. Nickerson of Nickerson Comedy co., was taken seriously ill here and was removed to City Hospital 12.

PALM SPRINGS.—ACADEMY OF MUSIC (William J. Wiley, manager): William Calder's co. in *The Span of Life* 6, 9, met with a warm reception and did a big business. The Fast Mail 11, 12 had fair house first night, small the second. *The Sunshine of Paradise Alley* 18; *The Ensign* 19, 20; *The Electrician* 22, 23, Coon Hollow, 29, 30; *Waite Comedy* on Feb. 1.—ITME: RICH'S THEATRE (Charles A. Taylor, manager): Isham's *Octoroons* return engagement 4-9 did rather a light business. *Fred Rider's Night Owl* 11-12 opened well but dropped after the first night; fair co. Field and Hanson 18-20; *Ladies Club* 21-23; *A Florida Enchantment* 25-27; Sam T. Jack's *Burlesque* on 28-30; *The Crooks* Feb. 1-2; Rice and Barton 4-6.

WORCESTER.—ACADEMY OF MUSIC (William H. Todd, manager): *Sowing the Wind* 9 was presented by a co. of unusual excellence; good house. Fitz and Webster in *A Breezy Time* 11, gave a good performance to a fair house. Jim the Penman 18, an excellent performance to a very poor house. *Span of Life* 18; Robert Mantell 21; Uncle Tom's Cabin 25; *Gilhoolys Abroad* 20; Down in Dixie 30.

AMHERST.—OPERA HOUSE (J. D. Oldfield, manager): Seymour Stetson's Comedy 11-12 to large and well-pleased audiences. The specialties are all good.

MILFORD.—MUSIC HALL (H. E. Morgan, manager): House dark.

GREENFIELD.—OPERA HOUSE (H. J. Lawler, manager): Robert Mantell in *Monbans* 12; local talent 20; Little Christopher 25.

TURNER'S FALLS.—COLLEGE OPERA HOUSE (Fred Cole, manager): House dark 18-20. Captain Jack Crawford 28.

SOUTHBROIDGE.—DRESSER OPERA HOUSE (J. S. Dresser, manager): Cleveland's *Minstrels* 12 to a fair and well-pleased audience. The specialties are all good.

WILMINGTON.—OPERA HOUSE (F. L. Reynolds, manager): House dark 8-11; Wang 18; Minnie Maddern Fiske 26; Kres in *Josephine* 28.

OWENSBORO.—SALISBURY'S OPERA HOUSE (Salisbury and Brewer, managers): House dark 3-10. *Harwell's Comedians* week of 18. *The World Against Her* 22; *Rhodes* Feb. 8.—ITME: The City Council has passed a law aginst high hats in the theatre.

YPSILANTI.—OPERA HOUSE (A. G. Byers, manager): Nedie McHenry in *A Night in New York* pleased a S. R. O. house 9; Porter White in *Faust* 19.

FLINT.—STONE'S OPERA HOUSE (Stone and Thayer, managers): Walker Whitehouse 17 to small but appreciative audience. Wang 15; 777 17.—THAYER'S OPERA HOUSE (Stone and Thayer, managers): Dark week ending 18.

LANSING.—RAIRD'S OPERA HOUSE (James J. Baird, manager): The benefit concert of the City band, under the direction of Professor W. A. Zimmerman 12-13 excepting 16.

DETROIT.—OPERA HOUSE (E. W. Durant, manager): Roland Reed in *The Wizard of the Nile* to a large but somewhat disappointed audience 2. Wang to a S. R. O. 12. The audience was the most appreciative and enthusiastic of the season.

MUSKEGON.—OPERA HOUSE (F. L. Reynolds, manager): House dark 8-11; Wang 18; Minnie Maddern Fiske 26; Kres in *Josephine* 28.

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POT HURON.—CITY OPERA HOUSE (L. T. Bennett, manager): Roland Reed in *The Wizard of the Nile* to a crowded house 4. Frank Daniels in *The Wizard of the Nile* to a large but somewhat disappointed audience 2. Wang to a S. R. O. 12. The audience was the most appreciative and enthusiastic of the season.

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Clark, of the Good Thing co., who resides in this city, was warmly greeted during her engagement 11-16.—The Urline Sisters joined the forces of Hogan's Alley in Brooklyn 4.—It is rumored that Manager Stark, of New Brunswick, will open the Grand Opera House as a popular price theatre.—Manager Jacobs is happy over the result of the week's business with The Spousing Duchess. The receipts were the largest in the history of the house. The S. R. O. sign was in order. C. Z. KANT.

TRENTON.—TAYLOR OPERA HOUSE (O. H. Butler, manager): Maude Hallman closed her very successful week's engagement 9 to crowded house. Henry E. Dixie, an excellent co., appeared 11 in Thoroughbred to a large audience. Al G. Field's Minstrels 19; Peter F. Dailey 22; Faile's Among Thieves 25; Hernandez (matinées) 26; Henry 27; Dan Sully 29; Murray 1; Murphy 30.—NEW PARIS THEATRE (John T. Moore, manager): Rose Sydel's London belles opened 11 for the week; business very large and performance satisfactory.

DOVER.—FAIR OPERA HOUSE (William H. Baker, manager): House dark 11-16. *My Wife's Friend* 18.

HOUDONEN.—LYRIC THEATRE (William Black, manager): One of the best was presented to good houses 7-9. The Heart of Ching-ko did very good business 11-13. On the Mississippi 14-16. D'nelly and Girard's *My Friend from India* 18-20; Isham's *Octoroons* 21-23.

ELIZABETH.—LYCUM THEATRE (A. H. Simonds, manager): *My Friend from India* presented by D'nelly and Girard and a com. etate co. to S. R. O. 12; in performance as all that could be desired. On the Mississippi presented by a strong, well balanced co. to a fair house 13. The numerous specialties gave full satisfaction. *The Gay Parrot* 25; *Kel's* 26.—PROSPER'S THEATRE (Colonel W. M. Morton, manager): Himmelman's *Leslie* closed a successful week's engagement 9. The co. gave the best of satisfaction and good houses ruled during the engagement.—ITAMS: H. A. Du Souchet and W. G. Sully, without the production of *My Friend from India* 12.—On the Mississippi, it has proved to be record breaking business this season, not having a losing engagement since it has been on the road.

ORANGE.—COLUMBUS THEATRE (John T. Platt, manager): The Minnie Lester co. to satisfactory business as 11-16. An attractive feature of the performance was an exhibition of Edison's Projector's pic.—MUSIC HALL (George P. Kingsley, manager): My Friend from India with a eleven co. headed by D'nelly and Girard were presented by a fair house 13; satisfactory performance.—ITAMS: Thomas W. Mine, of the People's Theatre, New York, was here last week.—Manager Patti is trying to arrange a production of *The Bachelor's Daughter* by his own co.

ATLANTIC CITY.—ACADEMY OF MUSIC (Joseph Frazee, manager): Lincoln J. Carter's *India* 8; fair business and gave a creditable performance.—ITAMS: Manager Frazee and family are in New York and expect to remain there until February.

PLAINFIELD.—MUSIC HALL (G. H. Willy, manager): Manager William co. opened its week's engagement 11 to a packed house. Rep. tone includes Charity Bess, A Girl in Y. Keeland, Miss Ray of Colorado, Unclaimed Express Package, and A Ring of Iron; co. gave excellent satisfaction.—ITAMS: Ticket 18; Land of the Living 22; Crescent Wheelmen Minstrels (local) 26; O'Dowd 27; *Kel's* 29.—ITAMS: Willie E. Boyer was here 12 looking after the interests of a *Reindeer* ticket.

PATERSON.—OPERA HOUSE (John J. Goetzius, manager): Jane Combs 7-9; poor business; co. fair. Jerome's Comedians in Town Talk and McFadden's Flits 11-16; good business; co. good. William C. Andrews 18-20; *Carroll* Ticket 23; Local Star 21.—EDEN THEATRE (H. E. Cooley, manager): For Her 11-16; fair business; co. good. A Crazy Lot 18-23.

NEW YORK.

ALBANY.—LELAND OPERA HOUSE (C. H. Smith, manager): The Wilbur-Kuwin Opera co. closed a big week's business 9. At the matinee Bouccio was using, with Eloise Mortimer, Maid Marie and other favorites in the cast. Little D. had a hit in the living pictures, but was not permitted to sing or dance. Bette Richardson sang the principal role in the evening performance of The G and Duchess. Floy Crowell and co. opened 11 for a week in a repertoire, beginning with Fanchon. She is very clever and has a good support. The business increased during the week. Lillian Kennedy in *Dacon's Daughter* 18-20; Gus Hill's Novelties 21-23; Down in Dixie 25-27.—HARWANUS'S BLACKBIRD BAND: Under the local management of Woodward and Smith, Prof. Kilar sang a leg-decorum performance 7. The programme included many novelties that were never seen here before, and the large audience was much pleased. West Point Cadet Band concert, booked 12, was canceled. Wilhe Collier in Miss Philadelphia 14.

SYRACUSE.—CASTLE THEATRE (Fiske D. Henss, manager): The Wilbur-Kuwin Opera co. to good business 4-9. The eng. month continues 11-16 Sieveking, pianist 18; The Thoroughbred 22-23.—GRAND OPERA HOUSE (A. E. Es, manager): R. Sow's specialty co. drew well 7-9. Down in Dixie to good business 11-16; *Bill's* New York Stars 18-20; Gus Williams in *One of the Finest* 21-23.—ITAMS: The Common Council has increased the price of the theatrical license on an exorbitant rate, and the proceeding is meeting with vigorous protest by managers and the press here.—Plans have been submitted by Architect Colb for a new Winter opera house.

ROME.—WASHINGTON STREET OPERA HOUSE (Graves and Roth, managers): Miss Philadelphia 5 gave an excellent performance to a large and fashionable audience; co. good. Arnold Wolford co. opened a week's engagement 11 in *The Brand of Cain* to the largest audience of season; S. R. O. sign out; co. gave excellent satisfaction. Lillian Kennedy 21; Jerome's Herald Square Comedians 22; Ethel Tucker 25-27.

CORTLAND.—OPERA HOUSE (Warner Rood, manager): Tony Farrell 8 to fair business and appreciative audience; co. good. Arnold Wolford co. opened a week's engagement 11 in *The Brand of Cain* to the largest audience of season; S. R. O. sign out; co. gave excellent satisfaction to a small audience. His co. is stronger than ever, and the musical numbers are exce lent.

KINGSTON.—OPERA HOUSE (C. V. Dubois, manager): Stowe's U. T. C. co. 8 gave entire satisfaction to a large house. A Florida Enchantment 19.

DANVILLE.—HECKMAN OPERA HOUSE (L. H. Heckman, manager): Vellow Kid 9; fair business; poor co. South Before the War 27.

YONKERS.—MUSIC HALL (William J. Bright, manager): Donnelly and Girard in *My Friend from India* presented a first-class performance to S. R. O. 14. Operetta Lady Bass, by local talent, 22, 23.

CATSKILL.—NELLIE THEATRE (Kortz and Lampman, managers): House dark 18-23.—OPERA HOUSE (J. F. Gaynor, manager): Tony Farrell in *Garry Owen* 11 gave excellent satisfaction to a small audience. His co. is stronger than ever, and the musical numbers are exce lent.

WAVLAND.—WEINHART OPERA HOUSE (Weinhart Brothers, managers): Frolic Burlesques, booked for 9, did not appear. House dark 14-21.

NEWARK.—MEMORIAL AUDITORIUM (Foreman and Rosebraugh, managers): Ethna Spencer 11; business small. Gilbert Opera co. 18; Jessie Mae Hall co. in repertoire 14-16; *The American Woman* 18.

MANSFIELD.—OPERA HOUSE (E. R. E. dly, manager): Lewis Morrison played *Richelieu* 11 to a large audience, giving a magnificent performance. *Yad's* *Twelve Temptations* 22; *shore Acres* 27; *Temperance Town* 29.

NEW LEXINGTON.—SMITH'S OPERA HOUSE (T. J. Smith, manager): Rich and Maeder's *Kids*, and co. with the author, David Higgins, as the German duke, pleased a fair audience 12. *James Young in Daid* 18 was splendidly portrayed to small houses 11, 12.—ITAMS: Thomas Robinson has left South Before the War, and is home here for the Winter.

WATERLOO.—ACADEMY OF MUSIC (C. C. Gridley, manager): Weiscott and Jackson *Yellow Kid* co. 4 to fair house; fair business. Syracuse Glee Club 6; good entertainment; audience highly pleased. Frolic Burlesques 8, failed to appear. *Kel's* 14.

FONDA.—OPERA HOUSE (J. A. Ross, manager): The Cinematograph, 14-16; house dark week 18.

WATERS FALLS.—FARRELL'S OPERA HOUSE (James C. Brown, manager): *Howorth's Hibernia* 8 to the largest house of season; performance good, the work of A. L. Blodgett being excellent. Young American Minstrels 16.

POUGHKEEPSIE.—COLLINGWOOD OPERA HOUSE (E. S. Sweet, manager): The Redpath Grand Concert co. gave an enjoyable concert 8 to fair business; Stowe's Uncle Tom's Cabin matinee and evening 9; the audience seemed pleased; business at matinee fair and in evening fair; co. not strong. Coon Hollow 11 satisfied a fair audience; performance fair. Tony Farrell in *Garry Owen* 11; Dr. James Healey 15; Georgia Cavas 16; William Jerome's Comedians in McFadden's Row of Flats 19; Edward P. Smith 22; Keefer 23; Ada Rehan's co. 26; George Kennan 29.

WAVERLY.—OPERA HOUSE (J. C. Murdoch, manager): The Madge Tucker co. at popular prices 18-23; South Before the War 30.

ELMIRA.—LYCUM THEATRE (Wagner and Reis, managers): Hogan's Alley 7 to fair and ends; For Fair Virginia 8 to a fair and greatly pleased audience; Edward Harrigan in Old Lawyer 13 to fair-sized audience; Thoroughbred 14; Peck's Bad Boy 16; W. K. Keweenaw Opera co. 18-23; Floy Crowell 24.—AUDITORIUM (Grady and Johnson, lessors): Wm. S. Kassing co. in *Sweet Leaves of Shamrock* 7-9 drew good audiences; Stewart-Carver Comedy co. in repertoire 11-16; good and pleased audiences. Last concert, Star Course 14; Kelley's second popular concert 20.

WARSAW.—IRVING OPERA HOUSE (E. E. Bauer, manager): House dark 11-16; Farland (banjoist) 27; Queen Mary (local) 28.

WELLSVILLE.—BALDWIN'S THEATRE (E. A. Rathbone, manager): The Far Train co. 18-20.

MOUNT VERNON.—OPERA HOUSE (George Roberts, manager): Ewin Forsberg 11-13 presenting Forgiven, American Born, and The New Partner.

LOCKPORT.—HODGE OPERA HOUSE (Knowles and Gardner, managers): House dark week of 11. Keller 18.

CHARLOTTE.—OPERA HOUSE (N. Gray, manager): Oliver Byron in Up and Down of Life 9; performance enthusiastically received. Flage's Female Minstrels 13; very poor performance. Our Fan 19.

ORANGEBURG.—ACADEMY OF MUSIC (R. H. Jenkins, manager): The Private Secretary delighted a good house at advanced price 13.

WILMINGTON.—OPERA HOUSE (S. A. Schloss, manager): Susan's Land gave an enjoyable performance 7 to a very large house. The Private Secretary 8, 9 to small business. This co. has been strengthened since Christmas.

NORTH DAKOTA.

FARGO.—OPERA HOUSE (C. P. Walker, manager): The Caroline Extravaganza co. under the personal direction of H. we and Barry, a stockade, Jackson Jr., to a large audience 8. Receipts \$600. The play and co. were enthusiastically received. Joe Cawthon as Kill Von Kuli and John Page as Sherman are the chief of minstrels, and their songs, dances and sayings were constantly applauded. Some of Mr. Cawthon's songs, however, were the same he has used for the past five seasons.

YOUNGSTOWN.—MEMORIAL HALL (John Mills, manager): Gilmore and Leonard's Hogan's Alley 13; fair performance to good business. West Point Cadet band 14; good entertainment to fair business. Will Carleton 18; Conroy and Fox 20.

BINGHAMTON.—STONE OPERA HOUSE (J. P. E. Clark, manager): A Railroad Ticket drew fair business 9. Edward Harrigan in Old Lavender pleased a good and fashionable audience 13. A Pair of Jacks had fair attendance 14. William Barry in The Rising Generation 18—BUTTER'S THEATRE (A. A. Fennelly, manager): Me and Jack had medium-sized business 7-9. Peck's Bad Boy was fairly well patronized 11-13. Captain's Mate 14-16; Blue Beard 16-20.

ALBANY.—BURTIS OPERA HOUSE (E. S. Newton, manager): Thomas E. Shaw closed a very successful week's engagement 9; S. R. O. sign out every night but one. Miss Philadelphia pleased a large audience 11. Hogan's Alley to a fair house 12. Shayton's Jubilee Singers to a big house 13. Roscoe's Midgets 14; Kellar 15; Henry Dixie 16; John Thomas Concert co. 16; Gus Williams 20.—GILDED OPERA HOUSE (Frank Hildard, manager): Myra Collins Comedy co. opened a week's engagement 11 to good business.

ONEIDA.—MUNRO OPERA HOUSE (E. J. Preston, manager): House dark week of 11. Stewart-Carver stock co. 18-23; My Friend from India 28.

CANANDAIGUA.—GRAND OPERA HOUSE (McKechnie and Maher, manager): Hogan's Alley 9 to S. R. O.; good co.; ev rybody pleased. Conroy and Fox 18-20.

ROUNDTOP.—LISCOMB OPERA HOUSE (George G. Liscomb, manager): Tony Farrell 13 to large and well pleased audience. Lester and Williams 19-20.

WADSWORTH.—OPERA HOUSE (J. F. Detweller, manager): See *Wadsworth* 2; good house; fair performance. Sun Brothers' Advance Cards, booked for 11, failed to appear. The co. closed at Cuyahoga Falls.

FINDLAY.—MARVIN OPERA HOUSE (W. C. Marvin, manager): Santa Claus 7 to good business. Town Topics 20; Temperance Town 21.

TROY.—OPERA HOUSE (D. L. Lee, manager): A. Q. Schaeffer's *Widow* 11; fair audience; good business; perform very well.

MT. VERNON.—WOODWARD OPERA HOUSE (Grant and Stewitt, managers): *Good Opera* in La Masque 12; fair house.

ZANEVILLE.—OPERA HOUSE (Charles J. Voss, manager): Rob Roy delighted a large and successful audience 6. A Bowery Girl 7; a poor house.

WADSWORTH.—OPERA HOUSE (J. F. Detweller, manager): See *Wadsworth* 2; good house; fair performance. Sun Brothers' Advance Cards, booked for 11, failed to appear. The co. closed at Cuyahoga Falls.

GRAND FORKS.—METROPOLITAN THEATRE (E. J. Launder, manager): The Caroline Extravaganza co. presented Hendrick Huston, Jr., to a crowded house at advanced prices 7. The performance was in all respects first-class, and their specialties elicited much applause. Joseph Cawthon maintained his high reputation. Columbia Comic Opera co. in Ermine 16; New County Fair 20; E. J. Churchill's *Marion's Faust* 21.

YONKERS.—OPERA HOUSE (Charles J. Voss, manager): See *Wadsworth* 2; good house; fair performance. Sun Brothers' Advance Cards, booked for 11, failed to appear. The co. closed at Cuyahoga Falls.

AKRON.—METROPOLIS OF AMERICA (W. G. Robinson, manager): See *Wadsworth* 2; good house; fair performance. Sun Brothers' Advance Cards, booked for 11, failed to appear. The co. closed at Cuyahoga Falls.

NAPOLEON.—RING OPERA HOUSE (J. L. Halter, manager): Irving French 11, 12 to packed houses; performance excellent. House dark 18-23.

CIRCLEVILLE.—GRAND OPERA HOUSE (Steve J. Hiltz, manager): Rentfrow's Jolly Pathfinders in repertoire 4 to good business. J. M. Rentfrow, Jr., joined the co. here.

ELVIRA.—OPERA HOUSE (W. H. Park, manager): House dark 11-16. The White Crook co. booked for 13, failed to appear. The Mozart Symphony Club of New York 20. Samrook and Rose, by local talent, 27.

GALLIPOLIS.—ARISTOL OPERA HOUSE (C. E. Clark, manager): The Burglar 11; small audience. James Young in Hamlet 14.

CANTON.—THE GRAND (L. B. Cool, manager): No-dica Concert co. 8 pleased a good audience. Sam M. Young's Melville co. opened a week's engagement 11 to good business.

MASILLON.—NEW ARMORY (G. C. Havestack, manager): See *Wadsworth* 2; good house; good performance. Schilling's Minstrels 28.—ITAMS: Charles A. Loder's Hilarity on disbanded 11. Georgia Minstrels, booked for 15, canceled.

EAST LIVERPOOL.—NEW GRAND (James Norris, manager): Other People's Money 11, return date, to good house.

TIFFIN.—NOBLE'S OPERA HOUSE (Charles L. Bristol, manager): Lewis Morrison presents his ever welcome Faust 12 to excellent business; performance gave perfect satisfaction. Hoyt's Temperance Town 23.

FREMONT.—OPERA HOUSE (Heim and Haynes, manager): The German Theatre on in Dotta Klaus 7 to fair audience; good satisfaction. James I. Corbett in A Naval Cadet 13 to S. R. O.; performance excellent. Fremont Choral Society, local, give a concert 21.—ITAMS: The Eks have secured for their annual benefit Charles Yale's *Twelve Temptations* Feb. 9.

LORAIN.—WAGNER'S OPERA HOUSE (C. M. Russell, manager): Gilbert Opera co. in *The Mascot* Up to Date to small but very well satisfied house. House dark 11-16.

PIQUA.—OPERA HOUSE (C. C. Sank, manager): R. E. Graham was admirably supported in The American Girl 12 to good business. Schilling's Minstrels 19.

SPRINGFIELD.—GRAND OPERA HOUSE (E. B. Foltz, manager): Nellie McEvry in *A Night in New York* 6, good performance to good business. Olga Nethercole's Big Double Show 14; Hoyt's *A Temperance Town* 18.—BLACK'S OPERA HOUSE (Samuel Waldman, manager): *Dark* 11.

LANCASTER.—CHRISTIAN STREET OPERA HOUSE (C. A. Neill Martin, manager): House dark 8-13.

MARIETTA.—AUDITORIUM (M. G. Seipel, manager): The Burglar 13 to a fair audience; performance very poor. Videl's *Twelve Temptations* 20; Shore Acres 25; Tornado Feb. 4; Minnie Mader's Fiske 16.—ITAMS: Harry Pennington, in advance of *Tw*

Frohman co., including Henry E. Dixey in Thoroughbred to a very fashionable audience 12. Many who had seen Dixey in Adonis and other productions were disappointed with the part he is cast for on account of the lack of opportunity it affords him. While the interpreting co. was excellent in every particular Thoronghord did not succeed in creating a furor. Thomas Seabrooke in The Speculator 14; Gay Parisians 16; A Rail road Ticket 16.

HARRISBURG.—GRAND OPERA HOUSE (Markiev and co., managers): The Kodak 8 to good business; the entertainment was of a varied nature, and heartily enjoyed. A Florida Enchantment due 11, canceled. The Gay Parisians 11 to a large audience, which fully appreciated it. Edison Projectoscope 18, 14 drew delighted audiences. A part of this entertainment was The Marionettes (The Middletons) which caused much hilarity. Morrison's Faust 16; Heart of Chicago 16.

NANTICOKE.—BROADWAY OPERA HOUSE (James Eckner, manager): Darkest America to the largest and best-pleased audience of the season 12.

GREENSBURG.—KEAGG'S THEATRE (R. G. Curran, manager): Rob Roy Opera co. 12; fair business at advanced prices; performance the finest of the season. Hennessey Lenoile in Other People's Money 14 to good house; performance excellent. Morrison's Faust 21.

TYRONE.—ACADEMY OF MUSIC (C. M. Waple, manager): Edison's Vitascopic 13-15; very good entertainment fair business.

LANCASTER.—CHESTNUT STREET OPERA HOUSE (B. and C. A. Becker, managers): Isham's Octoors drew two very large houses and gave great satisfaction. John W. Isham, with his Oriental America and Octoors, has made his name a strong drawing card in this city. Frohman's co. in The Gay Parisians pleased a very large house 12. Ferguson and Sadie Martinton were capital in their parts. Morrison's Faust attracted a large audience 14. The electrical effects and stage settings are very fine. Side-Tracked 16; Peter F. Dailey in A Good Thing 18; The Bowery Girl 20; The Babes in the Wood 21; Daniel Sully 22.

YORK.—OPERA HOUSE (R. C. Post, manager): Hands Across the Sea 6 drew a full but delighted audience. Rachelle Renard, three nights and matinee 7-9 at popular prices, presenting Ingomar, Too Much Mother-in-Law, East Lynne and Jack Sheppard, drew well; excellent performances. The Fast Mail drew good house 11; performance up to the average.

BETHLEHEM.—OPERA HOUSE (L. F. Walter, manager): The Speculator 15; Miss Philadelphia 16—James G. Reagan, who has been here the past two months, rejoined his co. The Bells of Shandon in New York.

CLEARFIELD.—OPERA HOUSE (T. E. Clark, manager): Daniel Sully in O'Brien the Contractor 9 to small house; good co. Actor's Holiday 15; Kittie Rhodes 18-22.—ITMES: J. Ed Myers, the hustling advance for Kittie Rhodes was in town last week. Lizzie Wilson, lately starring with New York Theatre co. is back with Kittie Rhodes co.

BUTLER.—PARK THEATRE (George W. Buckhardt, manager): Other People's Money 8; good house; best of satisfaction. Hennessey Lenoile does clever comedy work. Percy E. Bowles as Oliver Starbuck also deserves mention. Shore Acers 10 to a packed house; every one pleased. George W. Wilson played Uncle Mathewdell Harry in a pleasing manner with a well-balanced co. back of him. Whitney Opera co. in Rob Roy 14; Elihu R. Spencer in Othello 16; Lincoln J. Carter's Tornado 20; Tragedy Club (local) 28; Kittie Rhodes 25-30.—Y. M. C. A. HALL: Brooks and Mazy gave clever entertainment 11 to good house. Temple Quartette Concert co. 12.

ERIE.—PARK OPERA HOUSE (Wagner and Reid, managers): Al C. Field's Minstrels 7 entertained a large audience. The South Before the War 11 to good business. The Bostonians, presenting Prince Annan 12, had a profitable engagement and rendered an attractive programme. Georgia Minstrels 21; Pack's Bad Boy 22.

CORRY.—WEEKS'S THEATRE (A. E. Weeks, manager): Pete Baker's Repertoire co. 11-12 to small houses. Joshua Simpkins 20; Kittie Rhodes Feb. 1-4.

CONNELLSVILLE.—NEW MYERS OPERA HOUSE (Charles R. Jones, manager): The Bowery Girl 12 gave good satisfaction to large audience. Little Trixie 14.

LEBANON.—PARK OPERA HOUSE (George H. Sage, manager): 8 Bells 7 to one of the largest houses of the season; very appreciative audience. The Girl of the Chickasaw 11-15 by home talent to fair houses. The Heart of Chicago 15.

EAST STRUTEDSBURG.—ACADEMY OF MUSIC (J. H. Shortwell, manager): John Thompson 8-9, to good house; good performance. Duncan Clark's Female Minstrels 21; S. V. (home talent) 22.

PAIAU CHUNKE.—OPERA HOUSE (Robert Haberling, manager): Pack's Bad Boy was presented 7 to fair houses; performance good. Murray and Murphy in O'Dowd's Neighbors 14.

ATLANTA.—ELKHORN OPERA HOUSE (H. F. Foley, manager): The Rajah co. 11-12 to good business.

OKLAHOMA CITY.—OPERA HOUSE (C. M. Loosin, manager): Texas Star 11 to large and appreciative audience. Mr. Mandeville and Miss Kenny made distinct hits. South Before the War 18; Pack's Bad Boy 21; Hopkins's Trans-Oceanic Speciality co. 22, 23.

WELLSBORO.—BACHS' AUTODRIVING (Durt and Durt, manager): Elihu R. Spencer in The Merchant of Venice 21.

POTTSSTOWN.—GRAND OPERA HOUSE (George R. Morrison, manager): House dark 11-16. London City Girl 21.

DELIFFEONTE.—GARMAN'S OPERA HOUSE (Al Garrison, manager): Das Sully as James O'Brien, the Contractor, gave a magnificent performance to a fair house 12. The Rocky George Quartette was repeatedly recalled and their banjo, mandolin and banjo imitations were excellent.

POTTSVILLE.—ACADEMY OF MUSIC (Ben J. Lander, manager): Pack's Bad Boy 6 to good houses; poor co. Morrison's Faust 8 to good and well-pleased audience. Darkest America 20; Das Sully 21; Ideal 25-29; Living Whilst 18, 19 by home talent.

PUNKSUITAWHAWK.—MANHATTAN STRAY OPERA HOUSE (J. C. Fish, manager): O'Brien the Contractor 8 to small business; co. first-class. Actor's Holiday 10; Tornado 20; Darkest America 22.

LEWISTOWN.—TRINITY OPERA HOUSE (W. C. Dwyer, manager): Bowery Girl 10; Carter, magician, 21; Whitney Opera co. 22.

TITUSVILLE.—OPERA HOUSE (John Gahan, manager): The Spenders to big houses 4-6. A Texas Steer to fair house 4. Ullie Akers Feb. 8.

WILLIAMSPORT.—LYCOMING OPERA HOUSE (Wager and Ross, manager): Murray and Murphy 9 in O'Dowd's Neighbors to a good and pleased audience. Weller's Opera co. opened 11 to S. R. O.; co. remains until 18; enthusiastic audience; specialties remaine such an aplause.

MINERSVILLE.—OPERA HOUSE (Potter and Keen, managers): Diamond Jack's Medicine co. 4-11 to S. R. O. each night. Zickford's Cinematograph co. 18-20 was canceled, owing to paper not arriving in time. For Her Sake Feb. 4; Other People's Money 10; Carter's 22.

BERMONGAHLA.—GARRELL'S OPERA HOUSE (Sam P. Vose, manager): Whitney Opera co. in Rob Roy at advanced prices 11 delighted a small house; play was given complete, but prices, together with the times, kept many away. L. J. Carter's Tornado 12; Guy Bro's 16.

WAYNESBURG.—OPERA HOUSE (Cooke and Munn, managers): Guy Bro's Minstrels had a large house 8, and gave good satisfaction. The Bay Tramp 21.

BEAVER FALLS.—SIXTH AVENUE THEATRE (Charles Medley, manager): A Bowery Girl 9 to good business; excellent satisfaction. Elihu R. Spencer 16.

ALTOONA.—ELEVENTH AVENUE OPERA HOUSE (Mishler and Myers, managers): Kittie Rhodes 7-9 to big business. Vitascopic Concert co. 11, 12 to good houses. Isham's Octoors 13 to the capacity of house. John Redmond 14; A Bowery Girl 15; Vitascopic Concert co. 16; Morrison's Faust 18, 19; Elihu R. Spencer in Merchant of Venice 20; Hennessey Lenoile in Other People's Money 21.—ITMES: Willard Lee and Charles H. Stewart have opened a School of Physical Culture and Dramatic Art here.

ALLENTON.—ACADEMY OF MUSIC (N. E. Worsman, manager): Darkest America was presented by a co. of co'ered performers 6 to a good audience. There is some very good material in the co. and the entertainment was pleasing. On the Mississippi was interpreted by a capable co. 7. The play is nicely mounted, and some very good specialties are introduced. The performance was good; fair business. The Byrne Brothers in 6 Bells 9; a very large audience greeted these popular performers and thoroughly enjoyed their mixture of pantomime, burlesque and circus. It was the banner

house of the season, and a number were unable to obtain admission. Himmlein's Idealists opened a week's engagement in repertoire 11 and drew good houses.

SCRANTON.—THE FROTHINGHAM (Wagner and Reis, managers): Pack's Bad Boy 8, 9, with matinee, to large business; co. good. A Railroad Ticket 13 pleased a large audience.—ACADEMY OF MUSIC (M. H. Burdner, manager): The Heart of Chicago 6, 11, to please large audiences. Darkest America 11, 12, to fair business; co. and entertainment fair; band fair.—DAVIS'S THEATRE (George B. Davis, manager): Side Tracked 9 to good business; co. and play well received. The Pay Train 11-13 to good houses; co. good.

SHARON.—CARVER'S OPERA HOUSE (P. F. Davis, manager): Augusta, Neviville in The Bay Tramp 11 did good business; satisfactory performance. Joseph D. Clinton week of 16 in repertoire.

DAWSON.—GRAND OPERA HOUSE (J. S. Laughrey, manager): Guy Brothers Minstrels 22.

CHARLESTON.—OWEN'S ACADEMY OF MUSIC (Charles W. Knapp, manager): Saxe's Band 6 gave two performances to S. R. O. Private Secretary 11, 12; light business. Oliver Byron 13, 14; Milton Lachey 15.—ITMES: Manager Mansford was in the city last week arranging for a concert by Remondi at Y. M. C. A. Hall about Feb. 1.

COLUMBIA.—OPERA HOUSE (Eugene Cramer, manager): The Standard co. closed a week's successful engagement 9, having played at popular prices to crowded houses.

SPARTANBURG.—GREENSWALD OPERA HOUSE (Max Greenwald, manager): Oliver Byron in Up and Downs of Life 11; performance first-class in every respect. Flagg's Female Minstrels 12; performance miserable and disreputable.

SOUTH CAROLINA.

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SPARTANBURG.—GREENSWALD OPERA HOUSE (Max Greenwald, manager): Oliver Byron in Up and Downs of Life 11; performance first-class in every respect. Flagg's Female Minstrels 12; performance miserable and disreputable.

TENNESSEE.

NASHVILLE.—THE VICTORIAN (T. J. Boyle, manager and manager): Minnie Maddens Fiske 7 in The Right to Happiness played to good house. McFarlin's Matrimonial Bureau 8, 9, 10, 11, 12, 13, 14, 15, 16, 17, 18, 19, 20, 21, 22, 23, 24, 25, 26, 27, 28, 29, 30, 31, 32, 33, 34, 35, 36, 37, 38, 39, 40, 41, 42, 43, 44, 45, 46, 47, 48, 49, 50, 51, 52, 53, 54, 55, 56, 57, 58, 59, 60, 61, 62, 63, 64, 65, 66, 67, 68, 69, 70, 71, 72, 73, 74, 75, 76, 77, 78, 79, 80, 81, 82, 83, 84, 85, 86, 87, 88, 89, 90, 91, 92, 93, 94, 95, 96, 97, 98, 99, 100, 101, 102, 103, 104, 105, 106, 107, 108, 109, 110, 111, 112, 113, 114, 115, 116, 117, 118, 119, 120, 121, 122, 123, 124, 125, 126, 127, 128, 129, 130, 131, 132, 133, 134, 135, 136, 137, 138, 139, 140, 141, 142, 143, 144, 145, 146, 147, 148, 149, 150, 151, 152, 153, 154, 155, 156, 157, 158, 159, 160, 161, 162, 163, 164, 165, 166, 167, 168, 169, 170, 171, 172, 173, 174, 175, 176, 177, 178, 179, 180, 181, 182, 183, 184, 185, 186, 187, 188, 189, 190, 191, 192, 193, 194, 195, 196, 197, 198, 199, 200, 201, 202, 203, 204, 205, 206, 207, 208, 209, 210, 211, 212, 213, 214, 215, 216, 217, 218, 219, 220, 221, 222, 223, 224, 225, 226, 227, 228, 229, 230, 231, 232, 233, 234, 235, 236, 237, 238, 239, 240, 241, 242, 243, 244, 245, 246, 247, 248, 249, 250, 251, 252, 253, 254, 255, 256, 257, 258, 259, 260, 261, 262, 263, 264, 265, 266, 267, 268, 269, 270, 271, 272, 273, 274, 275, 276, 277, 278, 279, 280, 281, 282, 283, 284, 285, 286, 287, 288, 289, 290, 291, 292, 293, 294, 295, 296, 297, 298, 299, 300, 301, 302, 303, 304, 305, 306, 307, 308, 309, 310, 311, 312, 313, 314, 315, 316, 317, 318, 319, 320, 321, 322, 323, 324, 325, 326, 327, 328, 329, 330, 331, 332, 333, 334, 335, 336, 337, 338, 339, 340, 341, 342, 343, 344, 345, 346, 347, 348, 349, 350, 351, 352, 353, 354, 355, 356, 357, 358, 359, 360, 361, 362, 363, 364, 365, 366, 367, 368, 369, 370, 371, 372, 373, 374, 375, 376, 377, 378, 379, 380, 381, 382, 383, 384, 385, 386, 387, 388, 389, 390, 391, 392, 393, 394, 395, 396, 397, 398, 399, 400, 401, 402, 403, 404, 405, 406, 407, 408, 409, 410, 411, 412, 413, 414, 415, 416, 417, 418, 419, 420, 421, 422, 423, 424, 425, 426, 427, 428, 429, 430, 431, 432, 433, 434, 435, 436, 437, 438, 439, 440, 441, 442, 443, 444, 445, 446, 447, 448, 449, 450, 451, 452, 453, 454, 455, 456, 457, 458, 459, 460, 461, 462, 463, 464, 465, 466, 467, 468, 469, 470, 471, 472, 473, 474, 475, 476, 477, 478, 479, 480, 481, 482, 483, 484, 485, 486, 487, 488, 489, 490, 491, 492, 493, 494, 495, 496, 497, 498, 499, 500, 501, 502, 503, 504, 505, 506, 507, 508, 509, 510, 511, 512, 513, 514, 515, 516, 517, 518, 519, 520, 521, 522, 523, 524, 525, 526, 527, 528, 529, 530, 531, 532, 533, 534, 535, 536, 537, 538, 539, 540, 541, 542, 543, 544, 545, 546, 547, 548, 549, 550, 551, 552, 553, 554, 555, 556, 557, 558, 559, 560, 561, 562, 563, 564, 565, 566, 567, 568, 569, 570, 571, 572, 573, 574, 575, 576, 577, 578, 579, 580, 581, 582, 583, 584, 585, 586, 587, 588, 589, 590, 591, 592, 593, 594, 595, 596,

Check 11; good business. Vale's Twelve Temptations 16; James Young in Hamlet 18; Man in the Iron Mask 22; Mozart Symphony Club 22; A Night's Frolic 25.

WESTON.—Opera House (J. B. Fluster, manager): Fred Robbins in Little Trissie to \$200; good performance to delighted audience. Guy Brothers' Minstrels 16; A Night's Sport 25.

MANNINGTON.—Opera House (J. M. Barrick, manager): May Smith Robbins in Little Trissie 9 to a full house and pleased the people.

MARTINSBURG.—CENTRAL OPERA HOUSE (A. F. Lambert, manager): May Smith Robbins 4; performance good; house good. Jay Huff & Co. 9; performance fair; house fair. Projectoscope 11-12; Post Mail 15; New Family 18, 19.

CLARKSBURG.—TRADER'S GRAND OPERA HOUSE (Harrington and Horner, managers): Little Trissie 13 to rather small audience; performance not up to standard. Vale's Twelve Temptations 18; James E. Toolin in Kiliany and the Kline 20; Beach of Keys Feb. 2.

WHEELING.—Opera House (F. Rector, manager): A Texas Steer 22; Morrison's Fanci 22; Chicago Ladies Orchestra 27, 28.—**GRAND OPERA HOUSE** (Charles A. Feinler, manager): Vanity Fair 7-9 to packed house. The Sage, hypnotist, 11-16 to good business, and pleased. Isham's Octopus 18-20; Little Trissie 21-22; Pete Baker 23-27; Boston Howard Atherton co. 23-28.

HUNTINGTON.—DAVIS THEATRE (B. J. Davis, manager): The Burglar to poor business 9. Baggage Check 12; fair house. Twelve Temptations 18.

WISCONSIN.

BELONT.—WILSON'S OPERA HOUSE (R. H. Wilson, manager): J. T. Greenwood, a local magician, gave a good entertainment to a fair house 6.

MAIDISON.—FOLLES OPERA HOUSE (Edward M. Folles, manager): House dark week of 4. Emily Rancher 15—**INTER.**: Marcus Ford, local amateur of much promise, is arranging for a production of The Iron Master, to be given by local talent.—Grace Church Boy Choir is rehearsing for their annual minstrel performance to be given 25.

JANESVILLE.—MYERS'S OPERA HOUSE (W. H. Stoddard, manager): C. H. Newell's Columbian Comedy on in repertoire opened a week's engagement 11 to packed house.

RACINE.—BELL CITY OPERA HOUSE (J. B. Johnson, manager): The Nancy Hanks to large attendance 10 and giving one of the brightest and most enjoyable performances of the season. Lockhart's Hippopotamus 14; Black Patti Troubadours 25; Billy Rice Minstrels 24.—**INTER.**: John Whitley, manager of I.O.G.T. Kentucky, spent 6 in this city visiting friends and relatives.

KENOSHA.—KNOWS OPERA HOUSE (Joe Rhode, manager): Newell's Columbia Comedy co. six nights ending 9 Performances excellent; crowded houses every night; general satisfaction. Billy Rice Minstrels 22.

MARINETTE.—TURNER OPERA HOUSE (Julia E. Utke, manager): Edison's Vitascopic co. 11-13 to good business. McSorley's Twins 18.

LA CROSSE.—THEATRE (J. Strandlika, manager): The Baldwin drew fair audiences for seven nights ending 10. Too Much Johnson 11 to big business. The co. is a clever one and made a decided hit. The Princess of Zenda 12.

OSHKOSH.—GRAND OPERA HOUSE (J. E. Williams, manager): Booker T. Washington (lecture) 8; good house. McSorley's Twins 18; Black Patti Troubadours 21.

BARABOO.—THE GRAND (F. E. Shultz, manager): John Oswald, assisted by home talent, gives a concert 20.

EAU CLAIRE.—GRAND OPERA HOUSE (O. F. Burlingame, manager): Sutherland Comedy co. to S. R. O. 4-10. Performances very fair. McSorley's Twins 15.

POND DU LAC.—CRESCENT OPERA HOUSE (P. B. Hober, manager): House dark.

SHEDOYAN.—OPERA HOUSE (J. M. Kohler, manager): The Fontaine, hypnotist, 7-11 did a fine business.

STEVENS POINT.—NEW GRAND OPERA HOUSE (A. E. Eason, manager): Sutherland Comedy co. 11-13 to good business. McSorley's Twins 18.

PORTAGE.—OPERA HOUSE (A. H. Carnegie, manager): Columbia Comedy co. 18-22.

WEST SUPERIOR.—GRAND OPERA HOUSE (Robert Kelly, manager): Schiller Vandeville 9 to fair business. Performance satisfactory. Prisoner of Zenda 11; crowded house; receipts \$825. Play excellent. McSorley's Twins 13 to good business. Co. poor. County Fair 27.

WYOMING.

CHEVENNE.—OPERA HOUSE (E. F. Stahle, manager): The Shadows of a Great City; fairly capable co. attendance good. Side Tracked 4; business light; unsatisfactory performance; Frederick Wards' appearance in King Lear 7 was made the social event of the season. The house was packed to the doors. Wards was at his best and supported strongly throughout. The Bittner Theatre co. in repertoire week of 11.

CANADA.

HALIFAX.—ACADEMY OF MUSIC (H. R. Clarke, manager): Katherine Robe co. closed two week's session 9; good business; J. E. Brennan and Eva Wescott in repertoire 18.

CHATHAM.—GRAND OPERA HOUSE (W. W. Scase, manager): The Albani Concert co. 5 drew the largest and most elite audience of the season. The co. is composed of artists.

ST. JOHN.—OPERA HOUSE (A. O. Skinner, manager): Katherine Robe co. opened a two weeks engagement 11 in Man and Wife to big business.

GRUHLPH.—ROYAL OPERA HOUSE (W. A. Mahoney, manager): Wang to S. R. O. Albani 6 to crowded house at increased prices. Walker Whitside 11 gave good production of Shylock to fair business. Joshua Simpkins 15; Mikado 20, 27.

BELLEVILLE.—CARMAN OPERA HOUSE (LeClair and Lemer, managers): Lumière's Cinematograph finished week of 4 to very large business.—POWER'S OPERA HOUSE (Power Brothers, managers): A Pair of Jacks 6 to a large house; co. good. Joshua Simpkins 9 and matinee to good business.

WINNIPEG.—GRAND OPERA HOUSE (C. W. Sharp, manager): Corinne drew large houses at advanced prices 4, 5, 6. E. A. Church Comb. 11-16.

EDMONTON.—Opera House (G. O. Phillips, manager): Wang to a packed house 7. Walker Whitside in Merchant of Venice to a light house 12. The star tally sustained his great reputation and support in perfect. Albani 15; Joshua Simpkins 18; Laura Bigrig in A Trip to Chinatown 21.—**INTER.**: Madame Albani arrived here 15 and was entertained during her short stay by leading people of the city.

OTTAWA.—GRAND OPERA HOUSE (John Ferguson, manager): The Cotton King 11, 12; excellent performances good business.

KINGSTON.—MARTIN'S OPERA HOUSE (W. C. Martin, manager): A Pair of Jacks 7 to a good house; very good performance. Minnie Emmett's singing made a hit. Joshua Simpkins 8; good performance to a fair house. Ferris, the hypnotist, opened a week's engagement 11 to big houses. The Yule Entertainers 19.

BRANTFORD.—STRATFORD'S OPERA HOUSE (James Tuttle, manager): South Before the War 8; full house; performance fair. Albani, booked for 13, canceled. Joshua Simpkins 16; Burns's Anniversary Concert 22; Marks Brothers 22.

LINDSAY.—ACADEMY OF MUSIC (Fred Burk, manager): Joshua Simpkins 13 to fair audience; fair performance; house dark 18-23.

HAMILTON.—GRAND OPERA HOUSE (F. W. Stair, manager): Frank Daniels in The Wizard of the Nile 7 to large and fashionable audience; entire satisfaction. The opera is well staged and the scenery good. South Before the War 9 gave two very fair performances before fair audiences. A large and appreciative audience greeted Albani 11; general satisfaction. Harry Purvis 12; Walker Whitside 14; the Bostonians 20.

Plays with printing. All the successes in the market. To lease at reasonable rates. Berg's Dramatic Bureau, 142 Broadway, New York.

Don't make any mistake in booking Johnson, Pa. Johnson's Opera House the paper house of the day.

DATES AHEAD.

Managers and Agents of traveling companies and correspondents are notified that this department closes on Friday. To insure publication in our subsequent issue, dates must be mailed to us to reach us on or before that date.

DRAMATIC COMPANIES.

A BOY WANTED (Blaney's): Clay T. Vance, mgr.; New York City Jan. 18-20, Philadelphia, Pa. Feb. 1-4.

AMERICAN GIRL (A. Q. Scanlon, mgr.): Worcester O., Jan. 18-20, Kent 21, Canton 22, Alliance 23, Salina 25, Franklin, Pa., 26, Titusville 27, Jamestown, N. Y., 28; Van Wert 29, Auburn Feb. 1, Watertown 2, Oswego 3, Syracuse 5, 6.

AMERICAN MACS (D. W. Truss and Co., mgr.): Chicago, Ill., Jan. 17-20, Grand Rapids, Mich., 28, Bay City 29, Saginaw 30, Adrian 28, Toledo, O., 29, 30, Detroit, Mich., Feb. 1-4.

A BANNER (Pitts and Webster, props. and mgr.): Lowell, Mass., Jan. 19, Franklin 21, Southbridge 22, Woonsocket, R. I., 23.

ABDOL WOLFORD (Lebanon, Pa., Jan. 25-27, Harrisburg 28-29, Carlisle Feb. 1-2).

A RAILROAD TICKET (Willie E. Bover, mgr.): Trenton, N. J., Jan. 21, Paterson 22, Hoboken 23-27, Chester, Pa. 28.

ANA RUHAN (Augustine Daly, mgr.): New York city—indefinite.

ALCAZAR STOCK (Belasco and Jordan, mgr.): San Francisco, Cal.—indefinite.

A BAGGAGE CHECK (Blaney's): W. S. Butterfield, mgr.; New Orleans, La., Jan. 18-22.

ALABAMA (Clement Rainbridge, mgr.): Missouri Valley, Jan. 19, Jefferson 20, Boone 21, Des Moines 22, Marshalltown 23, Cedar Rapids 25, Iowa City 26, Davenport 27, Mt. Pleasant 28, Fort Madison 29, Quincey, Ill., 30, Columbia, Mo., Feb. 1, Nevada 2, Ft. Scott, Kan., 3, Cartage, Mo., 4, Springfield 5, Ft. Smith, Ark., 6.

AFTER THE BALL: Peoria, Ill., Jan. 28-30.

BLACK SHEEP (Hoyt and McKee, mgr.): Bloomington, Ill., Jan. 19, Decatur 20, Keokuk, Ia., 22, Quincy, 23.

BITTNER THEATRE: Laramie, Wyo., Jan. 19-22.

BROTHERS FOR BROTHERS (Davis and Keogh, mgr.): Philadelphia, Pa., Jan. 25-28, Bridgeport, Conn., Feb. 3, Hartford 5, 6.

BOUCHERIE AND VAMBURG: Cincinnati, O., Jan. 25-29, Chicago 31, Feb. 1-6.

BOSTON COMEDY (H. Price Weber, mgr.): Newmarket, N. H., Jan. 18-25, Hampton 25-29, Exeter 29, Nashua Feb. 1-5.

BOOMINGTOWN: Selma, Ala., Jan. 21.

BALDWIN-MELVILLE (Walter S. Baldwin, mgr.): Galveston, Tex., Jan. 18-21, Houston 22-23.

BENNETT-MOULTON COMPANY (Monte Thompson, mgr.): Portland Me., Jan. 18-20, Lawrence, Mass., Feb. 1-6.

BUNCH OF KAVAS (Gus Butcher, mgr.): Lebanon, Ind., Jan. 19, Franklin 20, Bloomington 21, Bedford 22, Vincennes 23, Tell City 24, Lawrenceburg 25, Troy, O., 26, Hamilton 27, Dayton 28-29.

BUCKLE STOCK (George Buckler, mgr.): Marion, Ala., Jan. 19-20, Demopolis 21-22, Montgomery 23-26, Selma Feb. 1-4.

BOWERY GIRL (Lillian Keane; Jack Lodge, mgr.): Columbus, Pa., Jan. 19, Lancaster 20.

BERRISFORD THEATRE (Fitzroy Gardner, mgr.): Brooklyn, N. Y., Jan. 18-22, Boston, Mass., 25-30, Montreal, Can., Feb. 1-3, Toronto 4-6.

BLACK AND WHITE (Augustine Daly, mgr.): New York City Oct. 13-Jan. 22.

BLACK CLOTHES (George Bowles, mgr.): Louisville, Ky., Jan. 18-25, Indianapolis, Ind., 21, 22, Sedalia, Mo., 23, Kansas City 24-30, Denver, Col., Feb. 1-4.

BLACKIE AND SPALDING (Charles Frohman, mgr.): New York, N. Y., Jan. 18-22, New Albany 21, Madison 22, Seymour 23, Cincinnati 24, 25, Springfield 27, Decatur 28, Bloomington 29, Peoria 30.

BLIND FOLLY (Augustine Daly, mgr.): New York city Jan. 18-22.

BLINDMAN (John E. Folger, mgr.): Toledo, O., 23-25, Akron 26-27.

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BLINDMAN'S BURDEN

TELEGRAPHIC NEWS

CHICAGO.

A Big Four of Comedians All at Once.—Hall's Theatrical Chat.

COLUMBUS, Jan. 18.

Just think of Nat Goodwin, De Wolf Hopper, Francis Wilson, and Dick Golden making the theatregoers of one city laugh all at the same time! They are all here now save one, and he, the counter tenor of the mirthful quartette, otherwise Francis Wilson, will arrive in town next Monday. At least that is what I am told by his guide, philosopher and friend, Al Canby, who is no more here to pass the word. The other week's engagement of Al Canby, which begins next week, means that the golden troupe is going to fun Goodwin, continuing to laugh the audience under the stage of Hooley's at every performance. That reminds me that Canby brings a report from the East that Chicago is dead. Nay, nay, Pauline! Not so. Bring Chicago the attractions she wants and the Chicagoans will quickly unshift and pour large streams of yellow gold into the box offices. We liked in Gay New York and we liked May Irwin. They packed the Columbia, Southern and Nat Goodwin have filled Hooley's every night. Heart of Maryland is packing the Great Northern, Sol Russell had three big weeks at the Grand, and we have half a dozen "continuous" houses crowded at all hours. Chicago is all right if she has the attractions.

One more instance. De Wolf Hopper is another great local favorite. Last night he opened for four weeks at the Columbia, following three fairly good weeks of the Tabernacle, and presenting his new opera by Sousa, *El Capitan*, for the first time in this city. The theatre was packed, and it will be throughout the engagement, for the long comedy and the bandmaster's tunes both made a big hit, as did Edna Wallace Hopper and the others of the excellent company. Treasurer Sommers will be kept busy for a month sawing aisle seats.

The new theatre hat ordinance of Alderman Plotke goes into effect next week, after the mayor signs it. In its amended form it provides for fines for both wearers and managers, and permits the use of skull caps and lace bonnets. If the Princess Louise declares in favor of a tall hat this Spring the city will make a lot of money.

I do not know Madeline Lucette Ryley, but I have seen two of her plays and I have enjoyed both. Christopher, Jr., was very funny, and, with Goodwin, *An American Citizen* is a four-act dramatization of one long laugh. The critics have questioned the source of these plays, but as the public laughs, who cares? *An American Citizen* is a specific for the dyspepsia and the blues and it has done so well that Mr. Goodwin put it on for his third week to-night. Last Thursday afternoon he gave it at a professional matinee and Mr. Russell, Mrs. Carter, the Tabernacle, Miss Kidder and all of the professionals in town laughed until they were sore. Next week Nat will give *The Rivals*, David Garrick and a curtain raiser called *The Silent System*, and *The Sign of the Cross* will follow Feb. 1.

I have heard a good deal said in criticism of the Cherry Sisters, but I have read the New York papers recently and I think they may be safely compared, at least morally, to the Sherry Sisters.

Miss Kidder, fully recovered in health, filled out her two weeks most successfully at McVicker's, and last night *The Old Homestead* was presented by that clever character actor, Archie Boyd and a fine cast, embracing Jack Morgan as Eb Ganzey, from whom Mrs. Alice Shaw took her idea of the whistle. The old play draws better than ever.

Last week I took a day off and ran down to Springfield, the State capital. On my return I found on my desk the cards of Charlie Plunkett and his wife, who were here with Miss Kidder. Charles refers to his wife as "better half," with the amendment that Comedian Crane calls her "fifteen sixteenths." One day last week she had her pocket picked on the street car by a very pretty highway-woman, but as she lost but twelve cents, the Plunkett family will "stay out" and will not be obliged to "go in for re-organization."

Sol Smith Russell closed his most successful engagement of three weeks, in *Martha Morton's Comedy, A Bachelor's Romance*, at the Grand Saturday evening, and last night Andrew Mack opened before a well-pleased audience in *Myles Aroon*. He is supported by Davenport, Barney Williams and other reminders of the long ago, but he is a pleasing singer and a good actor, and he has a bright, clean show. He is here one week, and Wilson follows for three in *Half a King*.

Eddie Dunn, still "seven days ahead," writes me that he has had a change of heart and is now in advance of *Lost, Strayed or Stolen*.

Mrs. Carter and *The Heart of Maryland* have made a big hit at the Great Northern, and are drawing very large and enthusiastic audiences. Kelvey, Mordaunt, Kellard, Williams, Helen Tracy and the others of the company do effective work, and the success of the engagement is assured.

The annual ladies' dinner of the Forty Club, which is booked for the Auditorium Assembly Hall Jan. 26, will be the greatest feast in the club's history. \$100-150 will be present.

Here is one for Dave Warfield, if he hasn't heard it. It comes from Sam Myers, through Dr. Fred Stanley: "Isaac, I hear you was burned out last Venusday." And Isaac replies: "No, next Tuesday."

Although he has been seriously ill at the Tremont House, Dick Golden is on the mend and will soon be able to resume his place in the cast of *Hebe's b'ringue*, *Zenda's King*, at the Gaiety. Meanwhile, Henry Cashman, his understudy, is filling his place acceptably. The burlesque continues to attract large audiences.

I doubt not that very many of the theatrical people who have visited Chicago will be pleased to learn of the death of little Cliff Huguenin, who has been for years a faithful press agent for Manager Hutton at Havlin's and the Lincoln. He used to do dramatic work on the *Evening Journal*.

John W. McKinney, who also writes rural critics by teaming up money, has been here for a week ahead of Hopper. Last week he tore up a \$10 bill just to show me how he did it, and a real peacock actor who was with us had a fit.

Dave Peyer, one of the "old guard," dropped in on me last week to tell me that "The Cinematograph manager," Ted D. Marks, would be here this week with his star, Yvette Guilbert. She is at Central Music Hall Friday night and Saturday afternoon, and the advance sale is already large.

Our old friend, Billy Rice, otherwise "Hooley's Cooley," is putting on his own minstrel show at Kenosha on Jan. 23. It has got him McMahon and King, E. M. Hayes, Alf Gibson, Tommy Donnelly, Will Riley, Fredie and Leslie, Professor K. C. orchestra, a brass band, and a big show. Billy is very strong "on the road."

Kerry Maher, formerly with the Alhambra and later with the Ringling Brothers shows has taken the Hopkins West Side House for the winter, and he opened it yesterday with *Uncle Tom's Cabin*. Loss in London will follow.

Up at the Alhambra this week. Saved from the Sea is the attraction, while over at the other Tabernacle, the Academy of Music, Shaft No. 2 opened to no big houses yesterday.

A revival of William Hazlitt's popular melodrama, *The English*, is being given this week by the Hopkins Theatre stock company.

At the Gaiety yesterday afternoon Professor Leder's Philharmonic Orchestra had a large audience, while at the Columbia Books' *Chicgo Marine Band* entertained a big crowd.

Saved from the Sea is the card this week at the Lincoln, where it opened to the capacity of the house yesterday afternoon.

To-night Burton Holmes opened his series of illustrated lectures at Steinway Hall and was greeted by a large audience.

W. D. Eaton of this city, has completed a new play for that splendid actor, Frederick Warde. It is called *Islander*, and Mr. Warde will stage it superbly next season, producing it under the management of Arthur F. Warde.

Maude d' Jo Paige Smith, the boy agent, has discovered a new aspirant for vaudeville honors in the person of Miss Fargo Brainerd, playing the *Bon Ton* in Jersey City, and Mr. Smith is willing to wager a mysterious quantity which he calls "a small, cold bot" that she has been met on Cal Stone's circuit—in sight of St. Paul.

Will you please ask Bob Gray what he can offer me in the vaudeville line? I want to be in the swim.

—BELL HALL.

PHILADELPHIA.

Theatrical Business is Better—Attractions for the Week—Professional Notes and Gossip.

(Special to *The Mirror*.)

PHILADELPHIA, Jan. 18.

The revival in the theatrical business continues. Every house in town is doing well, while in Gay New York, the Castle Square Opera company, and William H. Crane are playing to the capacity.

The Broad Street Theatre is closed on account of the continued serious illness of Olga Nethersole. It is hoped Miss Nethersole will be able to open Jan. 25, but at present everything is uncertain.

Damrosch's Opera company at the Academy of Music close next week a season which has not been as successful as anticipated. This week, commencing Jan. 19, Damrosch makes the first complete production of *The Ring of the Nibelungen*, with Lilli Lehmann, giving four operas, Das Rheingold, Die Walkure, Siegfried, and for matines Dr. Freischutze. Jan. 25, Die Gotterdaemmerung.

William H. Crane, with *A Fool of Fortune*, is in his second and last week at the Chestnut Street Opera House, playing to capacity. Richard Mansfield follows Jan. 25, for two weeks in slightly change of programme. Whitney Opera company in Brian Boru Feb. 15.

How's Milk White Flag is doing well for its second and last week at the Chestnut Street Theatre. Thoroughbred, with H. E. Dickey, Edgar L. Davenport, and original cast, comes Jan. 25, for two weeks, followed by the Carroll-Kreker Opera company in Kimball, Feb. 8.

In Gay New York at the Walnut Street Theatre is the success of the season. Lucy Daly, who was ill and out of the cast, appeared this evening. The attraction will remain another week, and will be followed by Ollie Skinner, Feb. 1; The Lady Slavey Feb. 8.

Santa Maria, Oscar Hammerstein's romantic opera, was booked originally at the Park Theatre, Jan. 11, for three weeks, but after the opening night, patronage declined to such an extent that it was concluded to take it off after the first week and return the company to New York. So we have at the Park Theatre to-night the only new play for the week, *A Florida Enchantment*, with Mary Haines in the role of Lillian Travers, supported by Walsh, Melville, Helen Crewe, Grace Huntington, Frank Campbell, and Edwin Barbour. Creston Clarke opens his two weeks' term Jan. 25. The bookings to follow are Edward Harrigan, Feb. 8; *The Sign of the Cross*, 15; Nat Goodwin, 22.

The Castle Square Opera company, with Ollie, is at the Grand Opera House, which is crowded to the doors. Lizzie MacNichol joins the company Jan. 25, appearing in the title-role of Paul Jones.

The B. P. O. Elks' annual benefit at the Chestnut Street Opera House, afternoon of 14 netted, with the advertising of souvenir programme, nearly two thousand dollars.

There is a vacancy at the Forrest Home, caused by the death of Mrs. E. A. Raymond. As yet it has not been filled, and only lady applicants can be considered in this case, as a death is always replaced by similar sex.

Miss Philadelphia has been booked for Gilmore's Auditorium week of Feb. 1. Hammerstein's Olympia company, with The Silly Diner, follows Feb. 8.

At the Girard Avenue Theatre a production of the military comedy, *Ours*, in which appear the stock organization aided by a full military band, marching supernumeraries, new scenery and costumes, is the greatest success of the season. Winifred Clarke in *Nobie* Jan. 25.

Hannan's Superba is at the People's Theatre this week and has many new and bright features. The Three Schrode Brothers, Sacrom Lambert, Frances Hartley, Nellie Laurence, Blanche Seymour, and Vera Markillie appear in specialties. Business good. Peter F. Dailey in *A Good Thing* comes week of Jan. 25. The Sporting Duchess, booked originally for week of Feb. 1, has been changed to later in the season.

Lumier's Cinematograph is doing a fair business at 1104 Chestnut Street.

At the National Theatre 8 Bells opened to-night to a crowded house, improved by the introduction of new business, bright and catchy songs, and a pot pourri of gaudy comic strips. Brother for Brother follows Jan. 25. Charles E. Blaney's *A Boy Wanted* Feb. 1.

The Wife, by the stock company of Forepaugh's Theatre, serves an excellent programme for twelve performances at this popular family theatre, Eleanor Carey being added to the cast, and received with marked tokens of approbation. The stage settings are all new, and speaks well for the liberal management of Mrs. John A. Forepaugh. For coming week, by permission of A. M. Palmer, Sealed Instructions will be produced.

Manager William J. Gilmore, of the Auditorium, was presented by Manager Ziegfeld, of The Parlor Match, with a cane in memory of the week of record-breaking receipts, while the star, Anna Held, gave him a handsome photograph of herself, with the following inscription: "To the Best Theatrical Manager in America." Gilmore deserves his success, and it may surprise the profession when I can truly state that he is worth over \$400,000.

The Standard Theatre presents A. Q. Scanlon's company in *Side Tracked*, in which specialties, scenic and mechanical surprises on life, as daily witnessed on all the steam rail-

BARON HOHENSTAUPPEN in
"THE NEW DOMINION."

TOUR OF
MR.

MATHIAS in
"THE BELLS."

CLAY CLEMENT

St. Louis, Jan. 19, Waterloo 20, Charles City 21, Mason City 22, St. Paul, Minn., 23-27, Minneapolis 28-30.

In preparation, "A SOUTHERN GENTLEMAN," an original romantic comedy.

Management IRA J. LA MOTTE KLAU & ERLANGER'S EXCHANGE.

—ads, are d'fily woven in a plot of interest. It is well received by fair-sized audiences. Chauil A. Gardner comes Jan. 25. *Bowery Girl* Feb. 1. *Booking*: Gus Williams, Fast Mail, White Slave, and *The Limited Mail*.

The Yellow Kid, who lives in Hogan's Alley, in the latest burlesque rendered by Dumont's Minstrels at their cosy Eleventh Street Opera House, meeting with large business. All the famous characters are introduced, with Hugh Dougherty as the Kid and Dave Foy as Liz. In addition a good first part minstrel show and the Brownies in *Shadowland*.

Mary Linck, the noted contralto of the Castle Square Opera company, received an ovation on the occasion of her farewell appearance, Jan. 16, prior to sailing for Europe. The largest audience ever gathered within the walls of the spacious Grand Opera House, numbering 3,200 paid admissions, was present, and honored the fair singer with thirty-six floral offerings. At the conclusion of the opera the entire company joined in singing an affecting farewell to Miss Linck.

Boston Symphony Orchestra at the Academy of Music to-night, with Pol Plancon as vocal soloist. Immense house and great applause.

Margaret Mather and John Drew in *Rosemary* are the February attractions at the Broad Street Theatre.

The following is a complete list of the Castle Square Opera company in this city that have captivated our music-loving citizens, giving representations of *Grand Opera*, for which they are becoming noted: Edith Watson, Anna Lichner, Lizzie MacNichol, Belle Fairbairn, Gertrude Quinlan, Thomas Persse, William Wolff, Oscar Girard, William Stewart, William Shuster, and Arthur Wooley, under the stage management of Andy MacCollin.

S. FERNBERGER.

BALTIMORE.

Fanny Davenport and Jeannette Bagard

III—Bills and News of Interest.

(Special to *The Mirror*.)

BALTIMORE, Jan. 18.

The reunion of Evans and Hoey is celebrated this week at Ford's Grand Opera House, where A Parlor Match entertains in the same old way. Evans, Hoey and Minnie French are the same irrepressible, but the real attraction for the curious is the much advertised Anna Held. This young Frenchwoman is undoubtedly pretty, sprightly and thoroughly chic, and her songs caught on. Next week, Miss Philadelphia will pay another visit.

Chevalier, surrounded by the splendid company of English artists that Charles Frohman has furnished for his support, opened to a big house at the new Academy of Music. Chevalier's songs were given in his inimitable style. Nixon and Zimmerman have arranged a special series of prices for the Chevalier engagement, one dollar being the maximum for the orchestra chairs. The result will be packed houses. Lost, Strayed or Stolen, next week, the popular Baltimore actor, M. A. Kennedy, being in the cast.

After an absence of three years that d'lig'ntful English actor, E. S. Willard, is with us once more and at the same house where he formerly ensnared our hearts and charmed our intellects. The curtain at the Lyceum arose to-night upon an audience comprising the cream of Baltimore society. Mr. Willard again won all admiration in the new play, *The Rogue's Comedy*. During the week *The Middleman* and *The Professor's Love Story* will be presented. Wilton Lackaye follows.

Fallen Among Thieves, a sensational melodrama by Frank Harvey, is presented to the patrons of the Halliday Street Theatre. The play cannot fail to please those who crave sensation. On the Mississippi is underlined.

Meiville Stokes is here looking after the interests of Evans and Hoey, and George C. Tyler represents the Chevalier company. Both of these gentlemen went over to Washington the other day, taking some beautiful flowers to Jeannette Bagard, oflin Gay New York, who has been ill with pneumonia for three weeks at the Hotel Regent in that city. Miss Bagard is now rapidly convalescing, and will rejoin the company in Philadelphia, taking Lucy Daly's place in the cast.

A return engagement of *The Sign of the Cross* is announced for the New Academy of Music. This play attracted great interest when here a few weeks ago. William H. Crane will also soon appear at the Academy.

Nat C. Goodwin comes to Ford's Feb. 1, presenting his new comedy, *An American Citizen*.

Fanny Davenport was quite ill during her engagement at Ford's last week. She suffered intensely with neuralgia, and was compelled to give up one of her evening performances. To ward the close of the week, however, she was much improved.

Gilbert Parker, the English author, was here last week attending rehearsals by H. Beerbohm Tree's company of his play, *The Seats of the Mighty*, which, largely rewritten, will again be presented for public approval.

HAROLD RUTLEDGE.

WASHINGTON.

Richard Mansfield—Otis Skinner—The Damrosch Opera Company—Notes and Gossip.

(Special to *The Mirror*.)

WASHINGTON, Jan. 18.

Richard Mansfield commenced his annual Washington engagement at Albaugh's Lafayette Square Opera House to-night with his interesting performance of *Shylock* in *The Merchant of Venice*. A fashionable audience filled the theatre. The play was admirably done throughout, and the company, headed by Beatrice Cameron, is painstaking and competent. A Parisian Romance, *Castle Sombras*, King Richard III, Beau Brummell, and Dr. Jekyll and Mr. Hyde are the underlines for the week. E. S. Willard

will come next.

Otis Skinner made a strong bid for popular favor by his creditable acting in his own romantic play, *A Soldier of Fortune*, which opened his week at Rapley's

main in New York during the winter. Mr. Schenck will leave for Chicago, St. Louis, Cincinnati, and the West, next week in the interest of the grand opera season. The Boston engagement will be played at the Mechanics Building the week of April 5, and the home of dog shows and cattle fairs will be transformed into an opera house as usual. The entire organization now singing in New York will be brought to Boston and will give eight performances—no extras.

Mr. Alfred Aldrich, the dramatic feuilletonist of the *Herald*, gave dinners in honor of Maude Adams and Luis Glaser during the past week.

John L. Sullivan's trifling difficulty with his creditors has been settled out of court, and although the case has been postponed for a fortnight there will be no necessity of his taking the poor debtors' oath. The *Post* printed an itemized statement showing that Sullivan had made \$307,000 in the past fifteen years and spent it all.

The Chinese Theatre managers have found a way to get around the Boston Sunday law, and this is the notice posted outside the theatre on Beach Street:

A SACRED CONCERT
WILL BE GIVEN SUNDAY NIGHT.
This being of a religious nature, no
Americans will be admitted; only
Chinese and their families.

Li Tzei knows a thing or two. The Private Secretary was given for the benefit of a Sunday school in Boston last week.

I don't know when I've seen a more emphatic hit in Boston than that made by Ross Snow as the Fairy Queen in Jack and the Beanstalk.

Adah Richmond must establish before a justice of the Supreme Court, without a jury, that she is the lawful widow of the late John Stetson, Jr., as a necessary preliminary step to her right to contest his will. She will have about 100 witnesses in support of her side of the proposition, and their testimony will extend over a period of thirty years. It will be the theatrical *cause célèbre* of Boston.

The Hasty Pudding boys have been forbidden to go to New York with their burlesque next Spring.

George H. Coes was the recipient of a benefit last Thursday, and the Bowdoin Square was crowded. His illness prevented his being present, but a telephone enabled him to hear the whole programme.

Paul Schindler, the musical director of Jack and the Beanstalk, is the son of Rabbi Solomon Schindler, of Cambridge. His electric-tipped baton is the novelty of the engagement.

Kate Ryan is in her original part in the revival of A Celebrated Case at the Bowdoin Square this week.

Mrs. Otis Skinner writes to a Boston friend that Adeline Roberts has made a great hit in The Soldier of Fortune.

A Milk White Flag and At Gay New York are both coming to the Park.

The orchestra at the Castle Square is to be doubled for the coming production of Lohengrin.

Madge Lessing, Maude Hollins, and Merri Orborne fairily own the town and the Museum.

John J. McNally has begun a new farce comedy. Who is the star?

I don't put much faith in the rumor that a big revival of the Bohemian Girl is in contemplation at the Boston. Eugene Tompkins is too shrewd a manager to do Balfe's chestnut as a spectacle.

JAY BENTON.

ST. LOUIS.

An Enemy to the King, Faust, James J. Corbett—Other Bills—Gossip.

(Special to The Mirror.)

ST. LOUIS, Jan. 18.

Two large audiences saw James J. Corbett in A Naval Cadet at Havlin's Theatre yesterday. Much interest was shown in the performance, not only because of its merit, but also because Corbett fights Bob Fitzsimmons on March 17. The supporting company was all that could be desired.

John E. Henshaw and May Ten Broek crowded the Olympic Theatre last night, when they gave their opening performance of The Nabobs. It is brimful of new sayings, besides a number of strong specialties and musical numbers. The company includes a number of very popular comedians, and the performance went with a dash that caught the audience from the start. The farce-comedy is one of the best that has appeared here this season, and the prospects are bright for a big week.

An Enemy to the King, with E. H. Sothern in the leading role, opened to a fine audience at the Century Theatre to-night. Mr. Sothern scored a success, and Mary Hampton was also strong in the leading female role. The entire performance was a most finished one. The scenic effects were particularly fine.

Lewis Morrison's impersonation of Faust in the dramatic version of Goethe's familiar story was very strong and effective. The company gave him good support.

To-night and Thursday evening Richelieu will be given, and later in the week Faust will be repeated. Saturday night Yorick's Love will be presented.

Col. Hopkins's stock company gave a splendid performance of Young Mrs. Winthrop at Hopkins's Grand Opera House yesterday, and will continue it during the week.

Miss Stowell, who has been a member of Hopkins's stock company for several weeks, and who previous to that was at the head of a company of her own in the West, left for New York last week.

Treasurer Al. C. Ahrens, of the Fourteenth Street Theatre, will be given a benefit Jan. 25, when Russ Whyley's romantic drama, For Fair Virginia, will be presented.

It is not likely that the City Council will follow the example of some of the other cities in enacting an anti-bat bill. The ladies here seem to have taken matters into their own hands, and when they wear a big hat they invariably remove it of their own free will.

W. C. HOWLAND.

THE LILIPUTIANS TRAVEL FAST.

The Southern Railway Company made a record run on Jan. 14, with a special train carrying the Liliputians from Richmond to Atlanta. The distance covered was 550 miles. Leaving Richmond at 2:30 A. M., the train arrived in Atlanta at 4:55 P. M. From Charlotte, which the train left at 11:30 A. M., the distance covered over the A. and C. division was 26 miles. The run was forty-five minutes better than that of the famous New York and New Orleans limited.

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IS ELLEN BEACH YAW DEAD?

A dispatch from Waterloo, Ia., states that H. D. Williams, of that place, has received a dispatch of the sudden death of Ellen Beach Yaw, the singer, at Binghamton, N. Y., from her manager.

THE ANTI-PIRACY LAW.

Congratulations—The Dramatists Meet—Supplemental Interviews.

Congratulations come from all quarters on the enactment of the Cummings bill to prevent and punish play piracy. THE MIRROR is daily complimented upon its long and successful fight for the measure; ex Judge Dittenhofer has received congratulations from eminent members of the bar all over the country upon his prominent part in securing the enactment, which in effect establishes a principle as to property new to the statute; the American Dramatists Club is already active in the formulation of a system by which offenders against the law shall be brought to book, as well as plans for the placing of plays; and even many of those who have heretofore pirated plays have expressed gratification over the passage of the bill, as it will enable them to do business honestly without fear of dishonest competition.

DRAMATISTS CONFER.

The American Dramatists Club held an important business meeting at their club rooms in the Holland Building last Saturday evening. President Bronson Howard was in the chair. Mr. Howard and Harrison Grey Fiske were appointed a committee to draw up suitable resolutions thanking ex Judge Dittenhofer for his services in connection with the passage of the amendment to the copyright law in regard to the protection of dramatic property.

A motion was made by Howard P. Taylor to have the Chairman appoint a committee to confer with theatrical managers in regard to a joint banquet to celebrate the passage of the bill. The motion was carried and the committee was duly appointed.

Various offers from Western lawyers and dramatic agents to represent the club in the West and assist in the prosecution of pirates were read by the Corresponding Secretary, Charles Barnard. It was decided to refer all such offers to the counsel for the club, ex Judge Dittenhofer.

On motion of Sydney Rosenthal, it was decided to insert a warning to play pirates in THE DRAMATIC MIRROR and the *Clipper* before taking legal action against any managers who may continue to steal plays regardless of the present copyright law.

Milton Nobles reported that he had requested the editor of THE DRAMATIC MIRROR to instruct his correspondents to give in every instance the names of all plays performed by repertoire companies, and also to outline the plot in cases where these companies were suspected of performing plays under false titles.

The meeting adjourned after it was decided to call another business meeting for next Saturday night for the purpose of considering the new constitution and various other matters that require immediate attention. Most of the members remained after the meeting to partake of the supper that was served about 11 o'clock.

Among those present were Bronson Howard, Henry Guy Carlton, Howard P. Taylor, Milton Nobles, Sydney Rosenthal, Charles Barnard, Charles Klein, J. I. C. Clarke, H. Grattan Donnelly, Lawrence Marston, Franklin Fyles, Charles Bradley, Edward R. Mawson, Thomas Frost, Harrison Grey Fiske, Albert Ellery Berg, and others.

NEW OPINIONS OF THE LAW.

THE MIRROR supplements its interviews of last week on the law with the following:

WILLIAM A. BRADY: "Now that President Cleveland has signed the amended copyright law, and the piratical production of a play has been recognized as a crime punishable by imprisonment and the perpetrator as a common thief, the dishonest managers will be compelled to reform, go to jail or seek some other calling. For years the enterprising managers and the dramatic writers have been robbed by a class of irresponsible, unprincipled scoundrels, who for a few dollars could purchase a stolen copy of any of the recognized successes. Several established establishments have grown rich in the stolen play industry. In the past the only recourse against these marauders has been the securing of injunctions, and it is safe to say that there is not a reputable manager but has spent from two to five hundred dollars to secure an injunction against a ten-cent manager only to have him pack up his traps and move beyond the jurisdiction of the court and commence the same thing over. It has cost the legitimate producers, the men who furnish their brains and their money in the interest of honest and reputable management, thousands of dollars to follow up these theatrical leeches. The author, who has perhaps put two years of hard work into his play, has been robbed of his royalties, not by the manager who produces it and pays a handsome royalty to the writer, but by the pirate who, with a stolen and garbled version, presents it here, there and everywhere, spoiling the territory that would have been virgin soil for the legitimate production. Thus that portion of the country is killed and consequently the life of the play is shortened and the author has lost the royalty he would have received and the manager who has invested his money and devoted his time to the enterprise his chance of profit."

EDW. J. ABRAM: "I welcome the law as one step nearer the theatrical millennium. It cannot fail to benefit authors and reputable managers equally. I congratulate THE MIRROR on the outcome of its crusade, for to its wide influence and untiring exertions I attribute the final success of the entire movement."

H. GRATTAN DONNELLY: "May I join my voice in the chorus of praise which THE MIRROR so well deserves for the successful result of its warfare on play pirates and play piracy? It is a great journalistic triumph for THE MIRROR, as it is a boon of inestimable value to American dramatists and managers; and I am inclined to the belief that the signing of the act marks the beginning of the most important epoch in the history of the American drama."

FRANC E. LONG: "I see the President has signed the piracy bill. I have been a pirate, but I am glad the bill has passed, for it will do the better class of repertoire companies much good. We always stood in need of protection as much as the playwright or play owner. The country is flooded with small companies, and it would have been folly for one to pay for a play and another one to pirate in the same town perhaps. Now, those who have substantial companies can afford to pay for a play when you know that every company you meet is not playing it, and so be benefited. I have several plays of my own, and, of course, feel interested on that score. We can also face house managers without the brand of 'pirate' on our brow, and get better recognition from everybody."

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AN ADDITION TO THE BIJOU.

Proprietor H. B. Sire, of the Bijou Theatre, has acquired a building adjoining the playhouse at the rear, and the added space will be converted into spacious dressing-rooms and new property and scenery accommodations.

GOSSIP OF THE TOWN.

Lizzie Darless Daly announces that she will appear hereafter at charitable entertainments only.

Jerome Hopkins, assisted by Julius Tennyson, gave one of his delightful children's entertainments at the Murray Hill Theatre last Tuesday afternoon. Among the little players were Marion Chase, Florence Cooper, Lilly Post, Tilly Croissant, Pauline Jones, and Mabel Williams.

Henriette Standt, who claims to have advanced to Pierre Ughetto, of the late Imperial Opera company, the sum of 35,000 francs to ensure him a musical education was awarded a judgment against Ughetto for \$15,000 last week.

May Vokes is still winning praise for her acting as Trilby, the German maid-servant, in *My Friend from India*. The Boston Transcript recently described the personation as one "as queerly, angularly, impossibly droll as an illustration from the *Fliegende Blätter*."

Fanny Bloodgood canceled her engagement at Hammerstein's Olympia to star in *A Night at the Circus*, which opened at Lawrence, Mass., last night.

Ethel Browning having severed her connection with the Nat Goodwin company is visiting her home in Indianapolis, for a few days en route to New York.

Frank Buoman and Mrs. Buoman (Rose Adelle) were remembered at Christians, Mr. Buoman receiving a diamond ring and Mrs. Buoman many gifts, including an older diamond robe, silver toilet articles, a turquoise ring, and an enamel and gold watch and chatelaine set with pearls.

At the Church of St. Paul the Apostle, the Paulist Fathers will hold a service in memory of the late Henry E. Avery, on Thursday.

Following Al G. Field's *Minstrels* at the Columbia Theatre, Washington, The Cherry Pickers will play a week's engagement, followed in turn by John L. Stoddard for two weeks of illustrated lectures.

Andrew Forsythe, of The Defaulter company, playing at Robinson's in Cincinnati recently, wandered into laboring under a temporary aberration of the mind from the theatre in his stage make-up during one of the entr'actes. When the time came for the raising of the curtain Forsythe could not be found, and his part was taken by an understudy. The actor was subsequently discovered in his room several blocks away.

The concert given by the Euphonia Club at Terrace Garden last Wednesday evening attracted a large and pleased audience of music lovers. The programme included a number of well-rendered selections by the club and solo by several prominent artists. The singing by Louise Gluckner, the young mezzo soprano, was particularly fine and elicited great applause. The vocal selections of Dr. F. G. Dossert, the noted choir leader, were also well received. Conductor Frederick Kircher gave some excellent renditions on the violin, *Jacqueline*. Gluckner roused the audience to enthusiasm by his cello playing. Frank J. Hahn made a hit with his piano selections, and E. A. Dossert was equally successful with his songs.

In the sketch printed last week of Eugene Jepson, a composer, mistook the word "ministry" for "minstrelsy" in the copy, and so made the types say that Mr. Jepson had in his early youth considered minstrelsy as a calling, but had decided not to embrace it because his conscience would not permit, although he had a profound reverence for it. It is not necessary to go further in an explanatory way to set Mr. Jepson right before *Miranda* readers as to his early wishes and opportunities.

The scenery and costumes of the late Mapleton Imperial Opera Company have been attached by the management of the Boston Theatre, and the persons who gave bonds for the exportation within six months, of the property mentioned have applied to the Treasury Department for protection against sale for debt.

Many members of the profession attended a banquet of the Pittsburg Press Club on Jan. 7.

The People's Theatre, Elizabeth, N. J., will be closed on Jan. 26, for alterations which it is said will make it one of the handsomest playhouses in the State. It will reopen the latter part of February under the name of the Star Theatre, and will continue under Colonel Morton's management.

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ENGAGEMENTS.

Robert McClannin, for Stuart Robson's company.

Emily Rigi, for Pudd'nhead Wilson, to play Roxy.

Maud Granger, for *My Friend from India* No. 2 company.

Eleanor Moretti for the leading female role in Dr. Claudius.

Thomas McLaury, to play juveniles with James O'Neill.

Arnold Daly for William Barry's new play, *John Bradley's Money*.

Ogden Stevens and Charles Charters, for Stuart Robson's company.

Mrs. J. H. Fitzpatrick, by Hoyt and McKee for *A Stranger in New York*.

J. H. Gilmour for Charles Frohman's production of *Sardou's Spirituals*.

Will Ellerer, to manage the Haverly-Bigger Trip to Chinatown company.

Meredith Perry has signed for Donnelly and Girard's *Friend from India* company.

David M. Peyer has been engaged as agent in advance for the American tour of *Yvette Guillot*.

Edwin F. Loyd, by Daniel Frohman for the new production at the Lyceum Theatre on Jan. 18.

Oliver Byron has engaged James H. Alliger as manager to fill the place left vacant by the death of J. P. Johnson.

Gussie Hart has closed with Edward Harrigan's company and joined Muller's Little Christopher company.

Lizzie N. Wilson, formerly with the New York Theatre company, has joined the Little Rhoades company as soubrette.

Clarence Fleming, by Smyth and Rice, as business manager of the original company playing *My Friend from India*.

Bijou Fernandez, to play a French part in the new melodrama, *Straight from the Heart*, which opens at the Academy of Music on Jan. 25.

True S. James has been released by Manager Reeves, of *Hands Across the Sea*, in order to permit his acceptance of the heroic juvenile part in *The Last Stroke*, under Jacob Litt's management.

William W. Tillotson, late business manager

for Auguste Van Biene, has been engaged by Manager John Magie as advance agent for Marguerite Mather.

John German, formerly stage-manager at Wallack's Theatre, for the character part of Harry O'Hara, an old miser, in Townsend Walsh's new play, *The Boys of Kilkenny*.

Lorette Mouch joined the John Dillon company at Helena, Mont., to play the juvenile lead in *Wanted the Earth*. Her husband, George T. Mouch, is playing the heavy in the same company.

Maude Winter, by Smyth and Rice, for the

THE NEW YORK DRAMATIC MIRROR

[ESTABLISHED JAN. 4, 1879.]

The Organ of the American Theatrical Profession

1432 BROADWAY, COR. FORTIETH STREET

HARRISON GREY FISKE,
EDITOR AND SOLE PROPRIETOR.

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Two lines ("display" professional cards, 80¢ for three months;
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One year, 80¢; six months, 80¢; three months, 80¢. Postage
toadness. Single copies, 10 cents.

Foreign subscription, 80¢ per annum, postage free.

The Dramatic Mirror is sold in London at Lewis's Exchange,
Trafiguer Buildings, Northumberland Ave., W. C. In Paris,
at the Grand Hotel, Kleber, and at Branson's, 17 Avenue de
Voyage. The Trade supplied by all News Companies.

Remittances should be made by checks, post office or express
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Dramatic Mirror.

The Editor cannot undertake to return unsolicited manuscripts.
Address at the New York Post Office as Second Class Matter.

NEW YORK, - - - JANUARY 23, 1897

The Largest Dramatic Circulation in America

CURRENT AMUSEMENTS.

AMERICAN—Capt. IMPUDENCE.
BROADWAY—SHAMUS O'BRIEN.
DALY'S—ADA REED.
EMPIRE—UNDER THE RED ROBE, 8½ P.M.
FOURTEENTH STREET—THE CHERRY PICKERS.
GARDEN—HEARTBREAK.
GARRICK—SECRET SERVICE, 8½ P.M.
GRAND OPERA HOUSE—THE SPORTING DUCHESS.
HAMMERSTEIN'S OLYMPIA—VAUDEVILLE.
HOYT'S—A CONTENTED WOMAN, 8½ P.M.
HERALD SQUARE—THE GIRL FROM PARIS.
KEITH'S UNION SQUARE—VAUDEVILLE.
KOSTER AND BIAL'S—VAUDEVILLE, 8½ P.M.
KNICKERBOCKER—JOHN HARR, 8½ P.M.
LYCEUM—THE LATE MR. CASTILLO.
MURRAY HILL—A RUN ON THE BANK.
STAR—A BOY WANTED.
TONY PASTOR'S—VAUDEVILLE.
WALLACE'S—KIMBET.
WEBER AND FIELD'S—VAUDEVILLE.
BROOKLYN.
AMPHION—GEORGIA CAVAN.
COLUMBIA—THE MANDARIN.
COL. SINN'S MONTAUK—HAROLD BURRINON THEE.
PARK—LITTLE CHRISTOPHER.

TO ADVERTISERS.

Patrons of THE MIRROR are notified that all advertisements for which "preferred" positions are desired will be subjected to an extra charge. Space on the last page is exempt from this condition. Terms for special or "preferred" positions following reading matter or at the top of page will be furnished upon written or personal application at the business office. Advertisements intended for the last page, and changes in standing advertisements, must be in hand not later than noon on Friday.

A PROPER PROTEST.

The directors of the Actors' Society of America last week formally declared that "the dignity and honor of the actor's calling are imperiled by the practices of a class of persons who impudently and falsely claim association with the drama only to lend aid and assistance to unrebuked and shameless immorality"; and on behalf of the Society it was urged that so-called theatrical agents who engage persons to commit immoral acts be indicted and prosecuted, and every assistance possible on the part of the Society was promised to the District Attorney and the Chief of Police for the suppression of examples of vice for which persons who misrepresent the theatre are responsible.

It is not necessary here to indicate the specific circumstances that inspired this declaration by the directors of the Actors' Society. It is enough to say that the theatrical profession, like other professions, is discredited to superficial minds by persons who assume to be of it yet have no real relation to it, and that the protest of the Actors' Society against such persons and those who procure them is as timely as it is legitimate.

The sensational press, which habitually classifies social outcasts, amusement takin, and misdeemours of both sexes for whom no other designation is handy as "actors" and "actresses," is responsible for many of the libels upon and much of the misjudgment of the regular theatrical profession. And it has given excuse to many notorious persons who make a living in discreditable and unworthy ways in the lowest walks of what is called "the show business" to pass as members of a profession which repudiates them and deplores their acts.

The protest of the Actors' Society will inspire new respect for that body, and it will hasten the day when impudent pretenders to professional standing will in all respects pretend in vain.

FINANCIAL and trade circulars record a feeling of greater security in business circles, and the theatres at the moment seem to reflect greater public confidence and promise prosperity.

THE END OF GERRYISM!

THE MIRROR has already noted the probability that the charter of the Greater New York will transfer to the Department of Charities the very responsible duties as to the care of children that have been exercised by the society which in some respects has been but a pocket piece of the man to whose exceptional energy it owes the power it has exercised—ELDRIDGE T. GERRY—to whose autocratic will even Legislatures have bowed, and whose arbitrary and unreasoning methods as to the children of the stage have in many philosophical minds discredited much of the alleged philanthropic work of the organization.

THE MIRROR has on many occasions pointed out the inconsistency of this Society in cases that involved the reasonable freedom of stage children, who had by Mr. GERRY's edict been condemned to idleness, with all of the discouragement to young genius and natural aptitude that idleness implies, as well as with the demoralizing effects that follow the making of a child of quick ability to earn a living a charge on charity. It mattered not to GERRY that children exceptionally talented would have been insured the solicitous and loving care of parents under the developing and happy influence of public encouragement. His rulings forbade them to exercise and improve their natural abilities; in some cases deprived them of comforts that would have been all the sweater because honestly earned; and in many cases consigned them to the stunting and deadening influences of association with mediocre unfortunates in institutions the filling of which seems to be the chief aim of the Gerry Society.

It is evident that wide-awake and honestly-philanthropic persons are interested in the cure of some of the evils for which the S. P. C. C. is responsible, to say nothing of the metropolitan plan to wisely adjust matters of charity and correction under the new charter. At the hearing by the Greater New York charter commissioners last Friday, Mr. GERRY appeared again to protest against the transference of the functions of his society relative to children to the Board of Charities. Some of Mr. GERRY's statements were contradicted by Mrs. JOSEPHINE SHAW LOWELL, of the State Charities Aid Association, who argued for the provision in the proposed charter, and who alleged in effect that the Gerry Society was a private enterprise that had usurped public duties, while assuming to be a law unto itself.

There seems to be no reason why the proposed transfer of authority from the Gerry Society to a body responsible to the public should not be made, and there are many reasons why it should be made. It is evident that in the assimilation of the various municipalities that will embody the Greater New York the plans of ambitious and selfish persons whose schemes have grown to formidable proportions from small beginnings through insinuating methods must be ignored, and that scientific government of a great metropolis must be based upon the principles of directness and easily-determined responsibility. The new charter commission would make a mistake if it should modify the charities plan now fixed upon; but happily there is no prospect that such an error will be committed.

A CHICAGO dramatic writer, animadverting upon the municipal ordinance recently passed in that city to prohibit the wearing of hats in theatres and providing not only for the punishment of wearers but also of theatre managers who permit hats to be worn, emphasizes the fact that in all large cities the theatre hat evil is correcting itself. And he mentions some things that tend to equal discomfort in the theatre—like the occasional bouquet of onions and whisky in combination, the treading upon inoffensive feet in the desperate entr'acte exodus and the like—which are as legitimately the subjects of correction but before which even the eccentric legislative spirit of man bows in submission.

ONE of the great daily newspapers claims to have run to earth an agency of fake stories about actors and actresses. Now if all the great newspapers will stop faking and gaudous expansion on theatrical subjects, adequate treatment of other matters of public interest will lend a needed variety to the daily prints.

PLAY TITLES.

Entered at the office of the Librarian of Congress from Dec. 7, 1896, to Jan. 8, 1897.

HEART OF THE ROCKIES. By Scott Morris.
THE DESERTED VILLAGE. By Eliza G. O'Sullivan.
OUR FAMILY UMBRELLA. By W. E. Cleveland.
KATHIE'S DESCRIPTION. By W. L. Belmont.
JOAN OF ARC DRILL. By B. V. Eberhart.
THE DUTCHMAN'S PICNIC. By Bennett Heskett.
A ROYAL FOOL. By Robert M. Moffat and Andrew A. Smith.
THE GREEN EYED MONSTER. By Livingston Russell.
STANDARD-TIME. By Charles C. Amerine.
A GAME FOR TWO. By Paul Wiltach.
CICHLY'S CAVALIER. By Rudolph Marie Dix.
THE DOCTOR. By Charles Townsend.
THE PILGRIM'S PROGRESS. By George G. Colling.
SAMUEL WOLF. By Conrad Hausestein.
A TARBETOWN WIDOW. By James H. Shunk.
A PARTIAL ECLIPSE. By Paul Wiltach.
ARION. By Harry C. Baker.
CURAH HEROES. By F. H. S. de Candies.
THE YELLOW KID. By Daniel A. Kelly.

PERSONALS.



SHOTWELL.—Marie D. Shotwell has been cast for a leading part in the new Lyceum production next week.

LEHMANN.—Frau Lilli Lehmann was accorded a royal reception at her song recital at Carnegie Hall last Tuesday afternoon.

JEFFERSON.—Joseph Jefferson was the honored guest of the Professional Woman's League at the social session held last week. Mrs. Jefferson has been ill at the Fifth Avenue Hotel from tonsilitis, but is now convalescent.

KALISCH.—Paul Kalisch arrived last week from Germany, and will make his American re-appearance on Wednesday in *Die Walkure* with the Damrosch Opera company at Philadelphia.

SKIDL.—Anton Seidl will conduct the German operas at Covent Garden during the coming London season, Signor Mancinelli requesting to be released from this portion of the work.

LE MOYNE.—W. J. Le Moyne was transferred last week to the cast of *Under the Polar Star*, opening at the Columbus Theatre in the part of the Eskimo guide, originated by W. H. Thompson.

BRADY.—Manager William A. Brady made last week a flying trip to Detroit to visit the James J. Corbett company.

RUSSELL.—Sol Smith Russell has entered into a contract by which Charles Frohman will make next season an elaborate production of Martha Morton's comedy, *A Bachelor's Romance*, in which Mr. Russell is now touring with success.

MORON-RAVENSTEIN.—Frau Cecile Mohor Ravenstein, who came to America to succeed Frau Kraslowsky in the Damrosch Opera company, has resigned on account of throat trouble.

RUSSELL.—Lillian Russell has sued the Government to recover excess duties alleged to have been charged on costumes and properties used in *The Queen of Brilliants*.

WARDE.—Frederick Warde's new romantic play, *Iskander*, is an adaptation by W. D. Eaton from Benjamin Disraeli's novel, "The Rise of Iskander."

TYLER.—Odette Tyler, who was taken ill a week ago, has resumed her charming work as the dainty Caroline Mitford in *Secret Service*.

BARRYMORE.—Maurice Barrymore will appear in Charles Frohman's production of *Sardou's Soprano* at the Knickerbocker Theatre.

FISKE.—Stephen Fiske has an article in the London *Theatre* for January on Francis Wilson, entitled "The King of Comic Opera in America."

MALCHIEZ.—Richard Malchies, of the Madame Sans-Gêne company, is a past master of the art of fencing, and, in an interview in the *Chicago Inter-Ocean* of Jan. 10, he discusses fencing, and the advantages of a knowledge of it, at length.

DE ANGELIS.—Jefferson De Angels is to re-enter the stellar field after all in a new comic opera by Stange and Edwards.

DRAPER.—General Draper, who did such splendid work in Congress in behalf of the Anti-Pinay Bill, is the candidate of the Massachusetts delegation for an ambassadorship in the coming administration, and it is understood that he has been promised Paris, although Berlin and Rome are possibilities. General Draper is one of the most popular leaders in Massachusetts, a fact clearly shown by the unanimity of his support.

FREY.—Mr. and Mrs. A. B. Frey (Emma Sheridan) are to leave Boston and take up their residence in New York next month.

PARKER.—Louis N. Parker is going to Boston this week to see John Drew play *Rosemary*.

MANSFIELD.—Richard Mansfield, according to report from Baltimore, contemplates a residence in the suburbs of that city, of which, and Philadelphia, he has remarked that they boast "the most charming ladies and gentlemen in America."

HALL.—Smith Hall, dramatic editor of the *Minneapolis Times*, is now on his first visit to New York. He accompanies his wife, who is in *The War of Wealth* company.

DALY.—Augustine Daly, it is announced, will communicate with Blanchini of Paris concerning the costuming of his production of *Joseph Fabre's Joan of Arc*.

MELBA.—Madame Nellie Melba took cold in Brooklyn, Jan. 11, and was ill all last week at her hotel in this city.

THROPP.—Mrs. L. Thropp will sail for Europe on the *St. Louis* on Jan. 17, to join her daughter Clara.

HER OPINION OF THINGS.

I don't see any stories about Josie Hall's lost diamonds in the papers, but there is no mistaking the fact that she has made a most evident hit in *The Girl from Paris* at the Herald Square Theatre. When I heard her sing "Mary Jane's Top Note" I forgot to be polite and just howled. Will you tell me why it is that when foreign actresses, notorious only for their amatory escapades on the other side of the water, arrive on our shores there are tugs down the bay and reporters six deep waiting for their coming, while the American actress who succeeds by sheer cleverness or by genius is never treated to more than a paragraph?

I suppose it's the Sunday papers. Those awful sheets, with their monstrosities in drawing and their cloots of color, are making a specialty now of actresses with diamonds and without—well, other things. Everything about her goes! Her legs and her lingerie become far more familiar to the rising generation through frequent photographic reproductions than the ten commandments ever will.

A certain little woman who writes for one of these sheets comes to our house sometimes to do the tea and things that Mamma gives. She is from the South, and she came on here to New York with an idea that journalism was a noble profession for women, and all that sort of thing.

I can't help being interested in her, she's so shabby and so pale and so earnest about everything.

The other day I took her up in my room and I had her smoke a cigarette and made her a violet cocktail. That's the very newest, but I'll tell you about that later.

She was dreadfully discouraged. She had suggested to her chief that morning that she

would like to interview a certain senator who had declared in public session that a knowledge of the ten commandments should be the test as to the desirability of emigrants arriving on American shores.

She thought it was a unique idea that would interest all classes of people, but he sneered at it. "My dear girl," he said, "it seems to me that you will never catch on to the idea of what the crying need of the times really is!"

Then, she said, he tilted his hat further back on his head, put his feet on the desk and expectorated over her shoulder at a bust of Horace Greeley that happened to be on the wall.

"Now, I'll tell you what we want," he said, puffing the smoke from a bad cigar into her face: "Here's Madame Dolly Fewclothes up at the Hotel Hotel. She is reported to have five thousand dollars' worth of the very latest Paris underclothes. You hurry right up there with a photographer and get her to pose in some of the most fetching things she has, thus answering beyond all doubt the burning question of the moment: 'Shall They Be Ruffled or Tucked?' There's a page in that! That's what the American public wants!"

I don't know that you are all as much interested in this as I was, but it seemed awfully funny to me. You stage people think you have all the trouble in the world, but you see the old adage applies in this case. There are others.

But I was going to tell you about a violet cocktail. This is it: Take a water goblet filled with chipped ice and put in a dash of absinthe, a small glass of old Tom gin, about a spoonful of orange bitters and a tiny little bit of green chartruese. Stir them all up and then strain into small glasses. Sprinkle fresh violet blossoms on top. Girls, I don't pretend that it will cure heart disease or liver complaint, but it's great for that tired feeling!

Ada Lewis does a great lot with a most impossible part in *Courted into Court* at the Bijou. When she sings the Oom-pah song she fairly takes one's breath away by the lightsome abandon with which she capers across the stage as she sings the chorus.

It seems to me as though that little bit of an opportunity—the only one she gets in the play—might be made into an eccentric dance of more length. Ada Lewis is an artist and May Irwin is too clever a woman (besides being a heart-winner) not to realize that her bright co-worker is lost in the present role in which she is so misplaced.

THE MATINEE GIRL.

THE LAST OF THE "POOL"?

The agreement between the railroad lines connecting Chicago with points on the Ohio River is said to be threatened with dissolution. The compact between the lines provides that there be an equitable division, according to fixed percentages, of all theatrical business between Chicago and the Ohio River cities.

This agreement, however, was recently broken in Chicago when the passenger agent of a certain line telegraphed to its agent in New York to secure the patronage of a company then in Chicago. This the New York agent succeeded in doing by persuading the agent of the theatrical company to wire instructions to his troupe to travel on the line of the aforesaid agent, instead of on that of the line whose turn it was to get the business.

This breach of faith will probably dissolve the pool, and the railroads will be forced to a competition for the business which will probably result in benefit to the companies.

THE ACTORS' SOCIETY RESOLVES.

At a meeting of the Board of Directors of the Actors' Society of America, held at the office of said Society, 1422 Broadway, on Jan. 12, at 2 o'clock, r. m., the following preamble and resolution were unanimously adopted:

WHEREAS, The dignity and honor of the actors' calling are imperiled by the practices of a class of persons who impudently and falsely claim some association with the Drama only to lend aid and assistance to unscrupulous and shameful immorality

THE USHER.



There are strange rumors abroad regarding the salaries of several of the principal singers in the Metropolitan Opera company.

Calvi's Marguerite has proved the greatest drawing card of the season. This has not added to the serenity of the other prime donne.

Before the close of the Winter season look out for squalls!

Willy Schutz has not abandoned his pet project of producing Daudet's *L'Arseneuse*, with Bizet's music rendered by Seidl and his orchestra.

Mr. Schutz claims that he has secured subscriptions enough to pay for the production, but he is unable to get time at a suitable New York theatre. The other scheme of Mr. Dernberg, formerly director of the Paris *Porte St. Martin*, also hangs fire. He, too, has an English version of *L'Arseneuse*.

One thing is certain: if Daudet's strong play should be given adequately, with the fine incidental music, it will be a genuine artistic treat.

Heartsease at the Garden is slowly but surely winning its way to popularity. The houses at the beginning of last week were not large, but toward the end they doubled and trebled, and on Saturday there were two fine audiences that brought the week's receipts up to a handsome figure.

The climax of the third act of Heartsease is as strong as any that has been seen recently, and it never fails to awaken enthusiasm and achieve half-a-dozen or more "curtains."

Charles Klein—Mr. Clarke's collaborator in this play—has shown remarkable fecundity and industry during the past three or four years and there is no American playwright who better deserves the success that he is now enjoying. Mr. Klein's technical knowledge, gained by his experience as an actor—combined with skill in constructing and a Balasco-like appreciation of dramatic effect—fits him peculiarly well for a prosperous career.

The Heart of Maryland is an immense hit in Chicago, and the Great Northern Theatre is packed nightly.

The play is in for a run there of six or eight weeks and there is no doubt that it will make handsome profits for its management and for Mr. Palmer.

The opening performance is described as a red-letter night for Mrs. Leslie Carter, who astonished Chicagoans, and especially Chicago critics, by the long strides she has made as an actress.

It is difficult to hit upon a new play-title. Nearly all names used nowadays for plays have been used before.

Secret Service was the title of a piece performed at the old Park Theatre in this city on Nov. 30, 1884, and Heartsease was the name of a play used by Grace Hawthorne twelve years ago. In London Heartsease was employed by Madame Modjeska as a title for *Camille*.

When the tangle of titles at the copyright office in Washington is straightened out and provisions made for practical references to the records there will be fewer duplications of previously used names, although in the instances I have now cited the old plays are virtually dead.

Since the first Sunday in January there has been a significant decrease in the space filled by theatre advertisements in the *Journal*. The first-class theatres, with a few exceptions, have cut down their announcements on Sundays to the minimum of three lines, while only the vaudeville houses and music halls occupy the same spaces that are taken in the *Herald*, for instance.

The theatres that have adopted this policy toward the *Journal* number ten or so, and include the Lyceum, Academy, Fourteenth Street, Kickerbocker, Grand Opera House, Daly's, Empire, Garden, Garrick and Bijou.

I am informed that this cutting of advertisements has its origin in the desire to indicate disapproval of Cohen, the *Journal*'s vituperative notice of plays. No objection is made to the *Journal* as a newspaper, but there is a distinct intention to reprobate the employment by it of such a man as Cohen.

Incidentally, the reduction means a loss of ten or twelve hundred dollars a month in the *Journal*'s advertising receipts and the establishment of the injurious fact that the theatres of New York can get along prosperously, practically, without the aid of the *Journal* as an advertising medium.

The managers, emulating Daniel Frohman's straightforward and manly characterization of Cohen's blackguardism, have done well to employ this means of protest.

A Philadelphian asks me to add to the list of names "who can carry the burden of heroics as well as Mr. Faversham" the name of Joseph

Haworth, and who expresses the opinion that "Mr. Haworth is the peer of any of them in romantic parts."

There is no doubt that Mr. Haworth deserves to be placed near the head of the list of distinguished players of this class that I referred to the other day. As far as Mr. Faversham is concerned he is the veriest tyro of a romantic actor compared with Mr. Haworth.

The Pittsburg correspondent of THE MIRROR last week said that Jessie Bartlett Davis took umbrage at an impudent criticism in a local newspaper and declined to appear at the Press Club benefit.

Mrs. Davis, in a charming note on the subject, sends the information that she did appear at the benefit in question, rightly concluding that the ill-natured comments of a Pittsburg Cohen should not react to the injury of reputable journalists.

There is no one in the profession, by the way, who appears oftener for charities or who helps the unfortunate more generously than Mrs. Davis.

AN EFFECTIVE SCENE.

While a pleased audience will greatly applaud the actors in a play, and will feel grateful to the author for an evening of pleasure, there is one man whose work is usually very important in the general effect whom they are apt to completely overlook. He is the scenic artist, who deserves more recognition than he gets from the public. To be really successful in his art he must possess not alone a practical or an artistic mind, but a rare combination of the two. He must be ingenious, and must possess the ability to carry out his ideas within the well defined practical limitations.

In the last act of Hoyt's *A Contented Woman* the scene is made very effective by an almost imperceptible change from the light, of day to the soft tints of night. There is no sudden transition, as is ordinarily the case, exposing to the audience the substitution of one light for another. Day fades gradually, and night comes on very much as nature herself brings about the change.

Mr. Hoyt is proud of this scene, and believes that his scenic artist, William Voegelin, should receive some credit for it.

HEARTSEASE TO GO ABROAD.

Charles Frohman has received applications from Charles Wyndham's representative for English rights to Heartsease, the play by J. I. C. Clarke and Charles Klein, now presented at the Garden Theatre by Henry Miller. A representative of Williamson and Musgrave has also applied for the Australian rights. At the Saturday matinee records were broken when Mr. Miller received thirteen curtain calls and was forced to make a speech. There were just twelve men among the great course of fair women downstair, and Mr. Miller, after a second of deliberation, happily began his remarks with "Ladies and—ladies."

LIONEL E. LAWRENCE'S CONDITION.

Lionel E. Lawrence, manager of the lately closed Savoy Theatre, who was injured by a fall on January 4, was able last week to be about his hotel with the assistance of crutches. Permanent paralysis of the lower limbs was feared, and the manager's life was given up by physicians but he has pluckily rallied. Mr. Lawrence feels that great injustice has been done to him in connection with the closing of his theatre, and says that such a state of affairs could never have occurred but for the unfortunate accident which removed his hand from the helm at a crisis when it was most needed.

THE NEW ACADEMY PRODUCTION.

Sutton Vane and Arthur Shirley's new melodrama, *Straight from the Heart*, which will be produced by Edminster and Gerber at the Academy of Music next week, will have a strong cast including Blanche Walsh, Bijou Fernandez, E. L. Walton, Bert Coote, W. A. Whitecar, Robert McWade, Sam Edwards, George Paxton, and George Smiley, with two hundred supers and twelve horses. McKee Rankin is staging the piece. The four acts will show nine scenes with a ship on fire, a desert, and a guillotine.

THE LEE AVE. ACADEMY'S COLLAPSE.

The stock company presenting comic opera at the Lee Ave. Academy, Brooklyn, is no more.

Fred Thomas, who has a three-years' lease of the house, failed to produce the capital which he claimed he would be able to furnish to continue the enterprise on a losing basis for several weeks.

As a result, the chorus girls struck, and no money being forthcoming on Tuesday evening they refused to play. The company gave five performances in all, and it is claimed that the gross receipts were less than \$200. The house is dark.

CHARLES W. BUTLER INJURED.

Charles W. Butler, of Thoroughbred, fell twelve feet in an elevator shaft at the Hotel Rathbun, Elmira, N. Y., last Thursday, receiving severe bruises, but played his part of Jeff Tosh that night. The next day he rested at Elmira, rejoining the company Saturday at Auburn. The accident was due to the carelessness of the hotel employee in leaving open a door to the shaft. George Schaeffer played Mr. Butler's part Friday night at Oswego.

THE BOGUS "MURRAY AND MACK."

An organization styled "Murray and Mack's Muldoon's Picnic Company," said to be piloted by one W. J. McDonald, has been reported in Kansas by several reputable managers who have communicated with Joe W. Spears, manager for Murray and Mack. Mr. Spears writes that the bogus company has been the cause of much annoyance to the originals and trusts that local managers will make a note of the circumstance.

OLGA NETHERSOLE'S ILLNESS.

The illness which overcame Olga Nethersole at Columbus, O., last week, was acute tonsillitis. The actress, who was forced to remain at her hotel in Columbus for several days, has gone to Atlantic City to rest and recover in the hope that she will soon be enabled to resume her tour.

HENRY MILLER GOING TO AUSTRALIA.

Charles Frohman has announced that he will send Henry Miller to Australia next season at the head of a representative company. The repertoire contemplated includes, among other successes, *Rosemary*, *The Squire of Dames*, and *Under the Red Rose*.

A TALK AT THE FUND.

In the last issue of THE MIRROR it was shown, on practical statements by First Vice-President Louis Aldrich as Chairman of the Executive Committee, that the assets of the Actors' Fund were being diminished rapidly, and that the means usually adopted for their replenishment during the regular theatrical season had not been set in motion, the Fund having received no benefits in any part of the United States. With a view to helping along the good work of benefits which must soon be given, a representative of THE MIRROR was sent to learn from Mr. Aldrich what was being done and how the matters stood.

"You may best judge of the needs of the Fund," said Mr. Aldrich, "by a brief epitome of the last two executive meetings, over which I presided, with Trustees Knowles, Pastor and Cotter. The committee, at these two meetings, voted the sum of \$2,134.24, nearly ninety per cent. of which was for charity pure and simple, the expenses of funerals alone being nearly twenty per cent. of the amount, as these were to bury two actors and two variety actresses in New York, one variety performer in Chicago and one on the Pacific Coast. At the two meetings, forty seven cases were considered, only three of which were rejected, their claims upon the Fund being manifestly absurd. The forty-four to whom aid was granted represented every phase of life in the world of amusement, actors, actresses, variety performers, minstrels, business managers, musicians, carpenters, gashmen, and others, all accorded the same relief that the executive committee tries always to grant. If error occurs it is invariably on the side of charity, for the rule is that it is better to be deceived than that one indigent sick person should suffer."

"It may not be known generally that there are at present no less than forty-three persons, absolutely and permanently invalid or incapacitated, dependent upon the Fund until they shall die, and necessitating a regular weekly expenditure of over \$400. In the Home for Incurables at Fordham are seven permanent patients; in the Home for the Aged at St. John'sland, N. Y., are nine persons; Chicago and Boston have each two permanent cases; in various insane asylums, seven; in the hospitals for consumptives at Yonkers and Spuyten Duyvil, N. Y., four; in San Francisco, Memphis, and Denver, one each; and nine others in New York and Brooklyn, permanently ill in various parts of the cities, stopping with families too poor to aid their own sick. For these worthy cases, as I have said, over \$400 is expended every week, and therefore when emergency calls come each week from all over the country, the amount dispensed adds up rapidly, and the ten per cent. tax, and the Aldrich percentage plan, bringing in practically nothing, a benefit becomes a necessity."

"Daniel Frohman, chairman of the benefit committee, assures me that a great performance will soon be given in New York for the Fund. Something should be done in other cities. Boston has not helped the Fund in five years; Chicago and St. Louis should awake to their duty; and Cincinnati, constantly sending cases, has never given a Fund benefit. And the actors should pay their dues, remembering that their clubs, societies, and secret orders, of which I also am proud to be a member, are no more important than the Actors' Fund."

AMONG THE DRAMATISTS.

Peter F. Daley is said to be writing a play. Robert Drouet, whose ability as an actor needs no praise, has proven himself clever as a playwright. Wilton Lackaye has produced Mr. Drouet's play, *Captain Bob*, and Mr. Dick, a curtain-raiser presented at Philadelphia by the author and other members of the Girard Avenue Theatre stock company, has been strongly commended by press and public. The Philadelphia *Inquirer* gave this inkling of the dainty theme of Mr. Dick: "The story is that of a wronged brother who out of pity and generous sentiment refrains from claiming his vindication and remains an outcast. Mr. Drouet as the outcast brother gave an impressive performance, ably assisted by Edwin Holt, Alice Shepherd, and little Ethel Louise Black."

Manager William A. Brady will produce, at the American Theatre on Feb. 1, the new melodrama by E. M. Alfriend and A. C. Wheeler, which at length has been definitely christened New York. The story is said to concern the misfortunes of a shop girl who murders her wealthy betrayer.

Daniel Sully is using his leisure time while starring in writing a play of New York life which he believes will offer to him his best opportunity as an actor. The story is domestic and is built upon incidents connected with one of New York's oldest landmarks.

At the Academy of Music, Milwaukee, Manager E. L. Webster's stock company produced *A Noble Outcast* during the week of Jan. 3-9. Manager Webster was under the mistaken impression that because this play is in print any person is at liberty to produce it. Upon his attention being called to this error by J. A. Fraser, Jr., author of the piece, Mr. Webster at once made a satisfactory royalty settlement, saying that he had no desire to use any person's property without proper authority. An agreement was also entered into for the production of other plays written by Mr. Fraser, among them *The Merry Cobbler* and *Twixt Love and Money*.

SAID TO THE MIRROR.

WILL H. McGOUN, Urbana, O.: "THE MIRROR's recent article regarding attractions changing routes, closing, etc., without informing managers where booked was well timed. Manager Williams, of the Market Square Theatre, Urbana, has had more companies fail to fill dates without giving notice this season than ever in the history of the house. In many cases the dates could have been filled by attractions even more desirable had Mr. Williams known the booked attractions would not keep contracts. The consequences were that the house was dark, to the pecuniary loss of Manager Williams."

FANNIE WARD (London): "In the article headed 'An Indefinite Cablegram' in THE MIRROR of Dec. 12 I note that an over-solicitude on the part of my managers seems to have met with the disapproval of THE MIRROR. I regret that the cablegram was sent, as I do not require any advertising. But as a matter of fact I did appear at the Lyceum Theatre on that occasion in the leading part in *A Night Out*, having played that part for the past eight months at the Vaudeville Theatre."

COLONEL EDWARD M. ALFRIEND: "It is due to the best interests of The Great Diamond Robbery to say that the temporary suspension of the tour of the play this season was caused by the embarrassments of A. M. Palmer, one of its managers. Those embarrassments are about adjusted and the play will resume its tour in Philadelphia on Feb. 8. The authors have stood loyally by their managers, refusing offers from other managers to send out the play."

AN ABLE PRODUCER.



FRANK SMITHSON.

No small measure of the success achieved by *The Girl from Paris* is due to the manner of its production—the skilful detail of its stage management—which is the work of Frank Smithson, who also plays the part of the Major in the piece, and who was imported from London to superintend the New York presentation. And if New York is pleased with the manner of *The Girl from Paris*, there is a compensation—Mr. Smithson is pleased with New York and its possibilities for his work.

"I am going to become an American citizen," said Mr. Smithson yesterday to a MIRROR man, "and I propose to devote myself here to stage production—particularly to burlesque, extravaganza, musical comedy, comic opera and spectacle."

Mr. Smithson was for several years a popular eccentric comedian in England, and in his time has served as principal comedian for such managers as Sir Augustus Harris, William Greet, Charles Dornton, J. B. Mulholland, J. F. Elleston, Charles Laurle and others. He has made reputation as *Cerebus* in *Orpheus and Eurydice*, *Larry O'Bryan* in *Dandy Dick Whittington*, *Uncle Matt* in *La Cigale*, *Popperton* in *Le Voyage en Suisse*, *Hiram Porter* in *Mam'selle*, and in other parts. He was the producer of *Le Voyage en Suisse* at the London Vaudeville, of *Queen Bea*, and of W. H. Gilbert's burlesque on *Hamlet*, *Rosencrantz* and *Guildenstern*. His work in the last-named brought encomiums from the author.

Mr. Smithson has been specially prominent as the manager of Christmas pantomimes in England, and he bears warrant of his good work from well-known managers. While he is a disciplinarian, his methods are original, and he is noted for his ability to illustrate all the possibilities of a piece and to bring out the best efforts of those engaged in it without recourse to the rigors of administration that so often mark stage management. There are already in New York good producers, but there are not so many that another may not find profitable vocation here.

CUES.

Levi A. Cass has become president and manager of the Toledo *Commercial* of which R. B. Cass is secretary.

The Gormans will next season appear in a piece called *A Clinch*.

The *Home Journal* is publishing a series of papers entitled "Hints on Piano Playing," by Alexander McArthur, a pupil of Rubenstein and author of a life of that great pianist. These papers are simple, free from unnecessary technicalities, and abound in anecdote and personal reminiscence.

The Seasey Children of California, Jennie, Butterly, Mayflower and Violetta, entertained the Woman's Professional League on Jan. 11, by violin and piano numbers, winning much applause.

Arthur C. Pell will close with Henshaw and Ten Broeck at St. Louis next Saturday, and return to New York.

The hearing in Emma Bell's suit for \$10,000 brought against Manager Jacob Litt for injuries received through a falling balcony during a performance of *The War of Wealth* at Minneapolis, Oct. 5, was resumed last week, and adjourned to next Friday. Dr. Mary Jacobi testified that Miss Bell was suffering with hysterical neurosis.

Horace McVicker yesterday succeeded J. Charles Davis as business manager of the Fifth Avenue Theatre, Mr. Davis going to Whitney and Moore as general manager.

Five hundred members of the Produce Exchange will see a Run on the Bank at the Murray Hill, Saturday evening, in honor of Manager Martha's son, who is a member of the Exchange.

Frank McKee is planning to send an American minstrel troupe to Australia, and is negotiating with Lew Dockstader and Barney Fagan.

Patrice, who has recently returned from Australia, played her former part of Flirt in *A Trip to Chinatown* at the Star last week.

Helene Kesting recently fell heir to a fortune by the will of a bachelor uncle.

Nellie Dunbar has retired from the leading part in *A Florida Enchantment*.

J

AT THE THEATRES.

Star.—A Boy Wanted.

Phoney Dixie
Willie Smith
Herman Higbee
Howland Kant
Pat Hawkeye
Tommy Run
Cough Drop Ed
Nicholas Trombone
Hendrick Fester
Louie Bward
Helen Blazes
Mrs. Herman Higbee
Lillie Barnstorm
Rose Barnstorm
Clarence Scoop
Widow Twice
George Lingard
Harry Clay Blaney
Raymond Finlay
Knox G. Wilson
Claude Gillingwater
Frank Young
Sam Miller
George Dawson
Charles R. Le Vally
Charles Bryant
Edward Miller
Nellie O'Neil
Laura Bennett
Lillie Sutherland
Flora Evans
Lillie Allayn
George Lingard

An overflowing and very demonstrative audience filled the Star Theatre last evening. The occasion was the first production in New York of *A Boy Wanted*, Charles E. Blaney's farce-comedy, with Harry Clay Blaney in the leading role.

Of course, like all successful farce-comedies, *A Boy Wanted* has little or no plot. "It is to laugh" from beginning to end, and it fills its mission amazingly well. There are a great many gags in the piece, vocal, physical, and mechanical, and each one brought howls of laughter. One of the best is worked by running a long, lanky tragedian between the rollers of a printing press. He has a linen duster on, and comes out with the impression of the type on his back.

Ginger, and plenty of it, seems to be Mr. Blaney's watchword, and it runs all through the piece, making everything move along in the liveliest fashion.

There is a large cast, including a goodly number of embryo soubrettes.

Harry Clay Blaney was the life of the piece. He is a very agile young man, and his performance was full of snap and vim. His work with Nellie O'Neil was particularly good. Nellie O'Neil and Lillie Sutherland introduced their popular specialty, and both played parts neatly.

The others who distinguished themselves were Knox G. Wilson, Claude Gillingwater, who made a big hit as a hamfatter; Raymond Finlay, Laura Bennett, and Bryant and Saville, the musical team. The music was written and arranged by Harry James, and the dances were produced under the able direction of Lillie Sutherland.

Taken as a whole, *A Boy Wanted* is a bright show, which will please the average theatregoer, who is fond of good brisk lively fun.

Knickerbocker.—Caste.

Comedy in three acts by Tom Robertson. Revived Jan. 18. Hon. George D. Alvo Frank Gillmore
Captain Hawtree Frederick Kerr
Eccles John Hare
Sam Gerridge Gilbert Hare
Dixie E. Vivian Reynolds
Marquise De S. Maur Jessie Vaughan
Eccles Mons. K. O. am
Polly May Harvey

Unusual interest was added to the revival last evening, by John Hare and his London company, of Tom Robertson's old comedy, *Caste*, by the fact that Mr. Hare was associated with George Honey, Baccroft and Marie Wilton in the original London production of the play, when he appeared in the part of the bluff, honest-hearted Sam Gerridge. He is, of course, familiar with the true Robertsonian ideals, with the methods of the first cast, and with the results wrought out under such influence and inspiration.

Joseph Holland acted the part of Courteous Jeffrey with the same degree of artistic excellence that he imparted to the character when the play was originally produced at the Garrick Theatre.

E. M. Holland's presentation of Jenkins Hanby

has fully sustained his enviable reputation as one of our foremost actors of character parts.

The supporting company included Charles Bertie Leroock as the book-agent, Charles A. Mason as the sheriff and Charles Guyer as Bowlegs, all render good assistance in making the piece a go.

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DEATH OF GARRY A. HOUGH.

Garry A. Hough, who had been conspicuous in the theatrical world for over sixty years as an actor and manager, died, after an illness of three months, at his home in Detroit on the morning of Jan. 12. He was eighty-three years old. Mr. Hough was born near the village of Potsdam, N. Y., of New England parents. He attended the school of his town until he was fourteen years old, when he became a printer's apprentice on a newspaper called the *St. Lawrence Republican*. He displayed great aptitude for journalism, and, while in the calling until in 1856 he became owner of the *Monroe Standard* at Honeyeag Falls, N. Y. At this period his health failed, and he was advised to adopt some other line of activity. Having long had strong inclinations toward the stage, he became an actor, procuring an engagement as utility man in a stock company in Syracuse at \$5 a week. When he married, in the Spring of 1858, his salary was increased to \$7.

Mr. Hough and John H. Powell became joint managers of a stock company in 1860, and were fairly successful. It is interesting to note that the salaries ranged from \$5 to \$2 a week, the latter being the compensation of the leading man. The company grew to be one of the best in the country in two years. Among its members was John B. Rice, who afterward became mayor of Chicago and a Congressman. But a period of bad business came, and in 1864 the company was disbanded.

Mr. Hough went to Detroit and joined the company of Isaac Singer McRitt, who afterward invented a sewing machine and died a millionaire. He organized another company of his own at Troy, N. Y. This time he was successful, and his success was greatly increased by the presentation in 1862 of the first dramatization of Uncle Tom's Cabin. The play attracted a great deal of attention, and the manager of the Chat-ham Theatre in New York city engaged the company to play in the metropolis. Cordelia Howard was Little Eva, and her mother was the original Topsy. The prices of seats in those days were 6 cents for the gallery, 12 cents for the pit, 25 cents for the dress circle. The standard was considerably raised, however, by the phenomenal run of Uncle Tom's Cabin.

At the close of the season of '63 Mr. Hough took the play upon a tour through the Western cities and remained permanently in the West. In 1864 he opened the Athenaeum in Detroit with *The Hunchback* and followed it with the popular successes, *The Three Guardsmen*, *East Lynne*, and *Uncle Tom's Cabin*. He also managed a road company playing *The Black Crook*. He opened the Detroit Opera House in 1869, the play being *Londres Assurance*. During the following two decades he was interested in many places of amusement, and continued in active business to the end of his life.

Mr. Hough was instrumental in developing some of the prominent actors of the time, among them John Drew, the elder, Rose Entwistle and John T. Raymond, and it was he who produced Bronson Howard's initial attempt at playwriting, a dramatization of the first book of *Les Misérables*. It was played at the Detroit Athenaeum in 1864.

Garry Hough's large heartedness and optimism kept him always young in spirit, and he is remembered by his very wide circle of friends with great affection as well as great esteem. He leaves a widow and four children.

Obituary Notes.

William Schmidt, known on the stage as W. W. St. Ford, was found dying in his room in the St. James Hotel, St. Louis, at 1 o'clock on the morning of Jan. 11, by a member of the Siberia company, with whom he was playing at Havin's. He died soon afterwards. The cause of death is supposed to be heart disease. The body was shipped to his home in Chicago. The deceased leaves a wife, Mabel Flanagan, formerly with one of Davis and Keogh's companies, but now in New York engaged. Mr. St. Ford was an able actor of Shakespeare's plays that led him to adopt the dramatic profession. When he was eighteen years old he entered the Boston Institute of Technology to prepare for a career as a mechanical engineer. His innate love for the drama was aroused by the acting of John McCullough, and he determined to become an actor. He made his first appearance in 1878 at the Boston Theatre as Shylock. After a sojourn abroad of about a year he appeared for four weeks in New York city, playing Hamlet, Shylock, Othello, and other Shakespearean characters. His acting won high praise from one Edwin Booth, Lawrence Barrett, and John McCullough who predicted a brilliant future for him. He disappeared, however, after several years of touring the country, and largely lost his taste for Shakespearean drama and reluctantly laid aside Shakespeare, with the hope of taking it up again when the changing mood of the public would permit. He brought a refinement of speech and gesture, and a handsome and graceful presence to the melodramatic parts which he afterward enacted. Mr. St. Ford was thirty-seven years old at the time of his death, and was born in Louisville, Ky. He was an actor of poetic nature and high ideals, and was loved by his friends for his manliness and unselfishness.

Frank B. Jackson died at his home 48 West Sixty-fifth Street, on Jan. 12, of Bright's disease, aged forty years. He was a very popular member of the profession and a life member of the Actors' Fund. Mr. Jackson was born in Portland, Me. When a boy he showed that the bent of his talent was toward the dramatic profession, and he took part in amateur theatricals for several years before making his debut on the professional stage. One of his first characters, and one that he played very successfully, was that of the country boy in *School*, which was produced in Portland. Mr. Jackson's first metropolitan appearance was in 1886 with Tony Hart in *A Toy Pistol*. The following season he was engaged by Richard Golden, whom he knew when a boy in Portland, to play the part of Zack Wilson in *Jed Prouty*. His work in this play made a great hit. He shared honors with Golden in the star part of *Jed*, and he and his wife, Annie Phillips, remained in the company for seven consecutive seasons. When in December, 1892, he, with five others of the original members of the company, left it, engagements were offered him by several of the leading managers of the country. He accepted an offer from Rich and Harris and originated the part of the Grand Army Man in *The Country Sport*, in which he repeated his former success. His last engagement was with Davis and Keogh. Ill health forced him to give up his route about five weeks ago, and he declined rapidly until his death. He was buried in the actors' plot in Evergreen Cemetery.

William S. Moore died at his residence, No. 207 West Fortieth Street in this city, on Sunday, Jan. 18. He had been ill only a week. He caught a cold which developed into pneumonia. His wife and daughter arrived home from New Haven, where the latter had been filling an engagement, only a few hours before he expired. Mr. Moore was born in Philadelphia, and was about fifty-two years old. He had been in the theatrical business for many years. He was connected with the enterprises of H. C. Miner and H. R. Jacobs, and managed different comic opera companies. For the past couple of years he has been associated with James J. Armstrong, in his vaudeville agency in this city. Besides his wife, and his adopted daughter, who is known on the stage as Annabel, he leaves two children by his first wife. His funeral will take place from the lodges rooms of New York Lodge No. 1, R. P. O. Elks, to-day. The interment will be in the Elks' plot in Evergreen Cemetery.

Prof. Achille Errani, music instructor, among whose pupils were Minnie Hawk, Emma Thurston, Emma Abbott and Agnes Huntington, died suddenly at his residence in this city on Jan. 5, of heart failure. There was a shooting affair in the servants' quarters of his home, and he expired from excitement over the affair. Before the war Prof. Errani was a noted tenor. When Patti first appeared as Violetta, in 1852, in Philadelphia, Errani was the Alfredo. The funeral was held from the inter-residence, 118 East Twenty-sixth Street, on Jan. 7. There were no religious exercises. Justice Barrett, of the Supreme Court, Professor Felix Adler, and Mr. Judson spoke, and Mrs. Dwyer sang "They Will be Done." Interment was at Brentwood, L. I.

Mrs. Annie Elsie Dwyer, an inmate of the Forrest Home, known on the stage as Edith Wilder, dropped dead of heart trouble while on a shopping tour in Philadelphia on Jan. 6, aged fifty-six years. Mrs. Dwyer was born in Shefield, Eng. Nov. 16, 1830. Her career on the stage extended over a period of twenty years. She was in the company of the original Old Homestead. Her last engagement was with James Heron in *Hearts of Oak*. She entered the Forrest Home three years ago.

Catherine J. Johnson, a sister of Rachel Johnson McAuley, died on Jan. 7 from an attack of apoplexy at her residence in West Twenty-eighth Street, New York. Funeral services were held at the church of the Heavenly Rest, and the interment took place at Woodlawn Cemetery. Miss Johnson retired from the stage several years ago.

Mary Martens, well known as one of the original *Marietta* girls, died on Jan. 15 of hemorrhage of the

lungs at her home, 264 West Twenty-fifth Street, this city. She was a member of one of the first Tyrolean wandering families to come to this country, and had a long career upon the stage, having filled professional engagements as recently as a year ago, although she was sixty years old at the time of her death. In private life she was Mrs. Howrie.

John Piper, manager of the Opera House in Virginia City, Nev., died Jan. 3 in San Francisco, whether he had gone in the hope of regaining his health. Mr. Piper was well known on the Pacific Coast as an enterprising and successful theatrical manager, and held at various times several political offices.

John R. Murchie died at the Emergency Hospital, Boston, on Sunday, of pneumonia. He was a tenor in the Brian Boru chorus, but stuck to his work. When he was taken to the hospital his case was at once pronounced hopeless.

Jaxone Gordon, at one time leading man in Paul Kauvar, died on Jan. 17, in Bellevue Hospital, aged twenty-seven years. He had been associated lately with stock companies at Chicago and Pittsburgh.

Algernon Tresser, one of the Carlion Guthry players, died at Brandon, Manitoba, on Dec. 26, of typhoid fever, aged twenty-five years. The remains were sent to his home at Dayton, O.

Emma Rogers, a vaudeville actress of the team of McAvoy and Rogers, died in the New York Hospital on Jan. 14, of cancer, and was buried in the Actors' Fund plot.

Edward Percy committed suicide at Brady's Hotel, Newark, N. J., on Jan. 16, by inhaling gas. His home was in Adrian, Mich.

Mrs. Margaret Reardon, mother of Nella Berger, of the De Wolf Hopper company, died at her home in Brooklyn on Jan. 12.

Mrs. George Henry, wife of Property-man Henry, of Hoyt's Theatre, died in this city, Dec. 24, leaving eight children.

Catherine J. Johnson, sister to Rachel McAuley, died in this city, on Jan. 8, of apoplexy.

Herbert Daunes, a vaudeville performer, died at Chicago, on Jan. 17.

ELKS' ANNUAL RECEPTION.

The annual reception and entertainment of New York Lodge No. 1, B. P. O. Elks, was held at the Central Opera House on Friday evening last.

The entertainment, which began at 8 o'clock, was excellent and included specialties by S. Hassan Ben Ali's Bar Zoug-Zug Troupe of Arabs, Lizzie Denison Daly, who sang and danced with all of her old-time charm; Worth and Marshall, sketch team; Dudley Prescott, mimic; Brooks, Denton and Osborne, bartenders; Josephine Sabat, chanteuse; Smith O'Brien and Harry Wright, comedians and singers; Lew Dikster, comedian; and Romeo and Colette, who made a pronounced hit in their bright farce. He and She Too music was furnished by Haynie's Sixty-ninth Regiment Band, and the stage was under the direction of James J. Armstrong, who also acted as chairman of the entertainment committee.

The reception began immediately after the entertainment, and the guests danced and enjoyed themselves the roughly until nearly daybreak.

Among those who served on the committees and helped to make the affair a success were J. G. Hart, Charles F. Kassner, L. T. Clyde, H. Belmer, Theodore J. Lang, Louis M. Ward, R. S. Lurie, J. P. Matthews, William Lloyd Brown, T. B. Hayes, J. P. Martin, A. L. Hecker, Stephen C. Price, Sam Crane, Frank Ruppert, Thomas Corbin, Al Bang, Major Doole, Joshua Gregg, J. W. Horner, P. H. Short, H. D. Dan, James J. Armstrong, George Liman, Antonio Pastor, Louis F. Shaw, J. J. Spies, C. Schuman, A. C. Moreland, F. V. Engel, Ed Leahy, Aaron Arleton, M. G. Lyons, T. J. Hickie, B. E. French, Thomas Brogan, and Colonel T. Alston Brown.

GOSSIP.

J. H. Davis, managing Daniel Sully, is in town.

A new curtain-raiser will be presented next week at the Lyceum by Joseph Whelock, Jr., Ferd. Gottschalk, David Elmer, Katharine Florence and Bessie Tye.

My Friend from India will be called in England Mr. Tweddle.

Manager Jacob Litt reports an encouraging increase of business at his No. 30th Street theatres.

Mr. Henry E. Abbey will play two new parts at the opening of the New Strand Theatre, London, this month.

Mrs. Oldcastle, a prominent Italian actress, is ill in this city.

Gussie Gardner has joined The Midnight Flood company.

Willis E. Boyer reports that the business of A Reading Ticket has been very large in Pennsylvania during the last two weeks. Harry Carter will take the place of Frank Morris in the cast.

C. E. Poucher, author of the bill to protect actors and actresses from irresponsible managers, and recently interested in the management of the Savoy Theatre, is said to be negotiating for a Broadway house and proposes to organize a stock company to produce American plays at popular prices.

Josephine Crowell has joined Hopkins' Stock company in Chicago to play character and beavies.

Dorothy Neville retired from The Lady Savy company at New Orleans last Saturday night, and is now on her way North.

Frances Bindley is not connected with the repertoire company playing *The Pay Train* and *The Captain's Mate*, as has been reported.

George W. Larsen resigned his position as comedian with the Savoy from the new company at Burlington, Ia., and is now spending a few days with his parents in Philadelphia before returning to New York.

Nell Florence has resigned from The Cotton Spinners company and has joined the Mizzouri company.

Mr. and Mrs. Frank Dumaine and Frances Drake have resigned from the Little Drameatic company and have returned to New York.

J. J. Spies is reorganizing Gus Williams' company.

A successful concert was given at the Star Theatre on Sunday evening by Liberati's Band of sixty, assisted by Payne Clark, Florence Moran, and Herr Ewald Stoltz.

Elin Vockey is visiting friends in Washington, and in preparation for a trip to England, where she will give dramatic recitals. She will sail at the end of this month.

The next production at the American Theatre will be made on Monday, Feb. 1, by William A. Brady, the play being A. C. Wheeler and Edward M. Alford's New York. Rehearsals will begin in Chicago Feb. 20. It will be under the management of Jacob Litt. It will be given a strong cast, including the author and Dally Notes. The first act is located on a plantation near Raleigh, N. C., and the remaining sets in Washington, D. C. Aside from its large cast of principals, the production will employ a full military company, an army band, and fifty negroes.

Thomas Hanley telephoned last Tuesday from North Adams, Mass.: "The opening performance of the Seward company an immense success."

B. E. Camp, manager Grand Opera House, Louisville, Ky., telephoned last week: "Owen in Hamlet will close with the Hollands on Feb. 1, there being no part for her in their new production."

Scotson Clark is confined to his apartment at 257 West Thirty-fourth Street with a broken ankle. He was shot in the leg in the elevator of the Standard Theatre building on Jan. 9.

Marieetta Cosman and S. M. Campbell, of the editorial staff of the New York *World*, were quietly married in October last. They will reside in New York city, and Mrs. Campbell will accept only New York engagements in the future.

A. J. Edwards, who will remain at Hoyt's will return on Feb. 20 when F. C. Head from India will return.

Madame Vebbe, Katherine Bloodgood, Paul Listerman, F. A. Listerman, and Hartman Nunez participated in a concert given by the Cuban army at Chickering Hall last evening.

Fred Sherman the ticket sharp, brought to justice by Business Manager J. Duke Murray of the Grand Opera

HARLEM OPERA HOUSE

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B. LICHTENSTEIN, Proprietor. GEO. A. BLUMENTHAL, Manager.

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GEO. A. BLUMENTHAL, Mgr., Harlem Opera House, N. Y.

SPECIAL NOTE—All bookings and contracts for this and next season made by Mr. Oscar Hammerstein will be carried out by the new proprietor.

WANTED GOOD COMPANY

At Bijou Theatre, Louisville, Ky.,

WEEK OF JAN. 25.

Two Performances Daily. Standing Room at Every Performance.

Good Repertoire Company can play several weeks.

Wire Quick.

JOHN A. WHALEY, M. Manager.

House, was up in General Sessions last Tuesday. He talked of an appeal, and the case went over until today.

The report that Katie Emmett has ended her tour has no foundation in fact. Her business is said to be excellent.

Jessie Mae Hall is not presenting *The Princess of Zenda*, as was reported, but *The Princess of Patches*, of which she is the author.

Howard Kyle has accepted a limited engagement to play leading parts at the Grand Opera House, in Salt Lake City.

CORRESPONDENCE

(Received too late for classification.)

SAN FRANCISCO.

The most important changes of the week have been the presentation of *Chiapa* at the Alcazar, *Kerry Gow* at the Columbia, and *The Land of the Midnight Sun* at Moroso's. The Old Homestead is doing a remarkably good business at the Baldwin, and the Tivoli continues to draw packed houses with its presentation of *Jack and the Beanstalk*.

Clay Greene's *Chiapa* has made a hit at the Alcazar, the scenery being no minor factor in the success of the production. To charm *Kerry Gow* is entrusted the title role, and the author could not possibly find a better woman on the stage to present the character.

George Osborne gave a striking and faithful presentation of *Jack and the Beanstalk*, and although the character is that of a Digger Indian, he infused enough romance into the part to make it acceptable. Hugo Toland gave a picturesque representation of *Zaza Stevens*, although he is slightly hampered in his work by a strange ankle, and a slight attack of the grippe.

Joseph Murphy has recovered from the illness that prevented his appearing during the first week of his engagement, and he was seen in *Kerry Gow* at the Columbia. He has the same genial manner and the same unchanged business that we have seen before, but he pleased a large audience, and his business this week promises to be very good.

Friedlander, Gottscho and Marks have made the Columbia Theatre a popular one with the San Francisco public, and its patrons know that they will witness a creditable performance in whatever is offered.

Manager Warmington, of the Old Homestead co., was all smiles when he foisted up last week's business. The piece has been well patronized, and the coming week, which is the last, looks encouraging.

THE FOREIGN STAGE

GAWAIN'S GOSSIP.

Pilgrim's Progress Withdrawn—Sir Henry Irving's Condition—News Notes.
(Special Correspondence of The Mirror.)

LONDON, Jan. 8, 1897.
The week now drawing to a close has not been without bistrionic sensations. In the first place H. J. Leslie has had an altercation with the house and declared that "an organized opposition" was present on the very recent production



FLORENCE J. FOSTER.

of The Pilgrim's Progress at the Olympic. This occurred on Monday night and has resulted in the abrupt withdrawing of this piece and the sudden closing of the theatre after a season of some nights' length. As I intimated to you, this adaptation of Bunyan's Allegory received a severe sitting not only because of the disjointed character of the piece but also because the part of Christian as played by Grace Hawthorne, although played earnestly enough, seemed more like a principal boy out of a pantomime than like Bunyan's hero. Leslie and Company went in for inviting the parsons and tapping them for letters of commendation, as was done on this side with The Sign of the Cross, but neither these obliging ecclesiastics nor the really splendid spectacular production could save the piece—and so hang closed this frequently closing house—whereat it is now said Leslie will presently try a new melodrama. The Free Pardon by F. C. Phillips and Leonard Merrick, novelists both, P. being now and again a playwright or half a playwright. Meanwhile, interviews, letters, etc., have abounded concerning the Olympic's latest closure, Leslie stating that Grace objected to the syndicate's selecting of young Ben Webster to come in and play Christian, and Grace replying that Leslie lies; that she was never asked about giving up the part to B. W.; that she has called a meeting of the company to explain; and that, finally, she thinks she ought to have been consulted, considering (says she) that she "financed the whole show." We are now anxiously awaiting Leslie's reply to Grace's, thus giving him not only the lie circumstantial, but also the lie Direct.

Sensation No. 2 was the rumor on Tuesday that Sir Henry Irving was not only much worse, but that he was seriously paralyzed by reason of his late regretted accident. This rumor, happily, proved unfounded. I am officially informed that the eminent actor-manager has been somewhat worse, but that he is now going on all right again. The "cage" which covered his injured knee has been removed, but he cannot yet walk about the room. Three surgeons of the best quality are in constant attendance, and all is going on as well as could be expected.

Meanwhile our Henry—finding that the public would not go to see Cymbeline without him and Ellen Terry—closed the theatre last Saturday night; and now—you may take it from me—preparations will set in under Irving's management, Bram Stoker and Harry Loderday, for the production of Madame Sans Gêne. To this end Ellen Terry, much better for her trip to Monte Carlo, returned to London on Wednesday after a short stay in Paris en route.

It has just been decided that prior to the production of Madame Sans Gêne there shall be a revival of Cymbeline, there starting on Jan. 23 with Ellen Terry as Imogen, which was lately, and not unsuccessfully, assumed by Julia Arthur. There will also be given a few performances of Olivia. All this closing, suspending, and reclining has made hard work for the said Stoker and Loderday, also for that alert Antipodean, Charles Howson (brother of the late lamented comedian John), but Charles doesn't seem to mind work—in fact, nobody at the Lyceum minds work—for Irving, whom they unanimously revere. And well they may, for Irving has never forgotten any of them—even during this severe illness he has thought of everybody in the kindest possible manner. Good old Irving! He is really one of the best—in fact in his profession he is the best, both in his public and his private capacity. Long may he wave! say I. And so say all of us! as the song says.

The new Avenue Theatre musical play, A Man About Town, did not prove too overwhelmingly brilliant, and yet its authors, who by a marvelous flight of humor describe themselves as Huan-Mee, have really struck an excellent notion which, however, they have, owing to inexperience and leaning overmuch to song and dance, frittered away to a large extent. A gay young dog of a husband wishing to find excuse for running up to London to his club pretends that he has written a play and must run up and down to try to get it produced. (Here we trench upon Les Surprises du Divorce and sundry Augustinian or Dalvan pieces.) The play he holds, however, has really been stolen from a rising author; and anon when the pretended author's wife a'ho goes up to town and secretly persuades a certain manager to produce the play, the real author tries to track down the pretended ditto and there is the very Beezlebub to pay. When there is added the fact that the pretended author's wife also secretly

undertakes to play a part in this stolen play in place of a popular actress who is ill, and that the said wife is eagerly marshaled by the manager, thereby rendering the pretended author volcanically jealous, you will agree that there might have been made a good play of A Man About Town. It was, however, all but spoiled on the first night, and largely roused the ire of kind friends in front. E. J. Lonnegan scored in the leading part by sheer hard work, and Alice Lethbridge achieved a success in the chief dancing character. She is not so good as an actress. The piece has been somewhat improved since the first night, but even now it will not, I fear, become historical.

On Tuesday afternoon sundry theatrical managers met at the St. James's Theatre, and headed by George Alexander—who made an excellent speech—presented Editor Carson of that popular paper, *The Stage*, with a handsome service of silver as a token of recognition of his arduous personal and journalistic services in obtaining from the chief railways certain reductions of fares to touring companies. Never was testimonial better deserved.

The portrait that accompanies this otherwise rather depressing communication exploits the pretty features of Florence J. Foster, whom I have had occasion more than once to mention in terms of compliment for her clever dramatic work as well as for her undeniably beauty.

Agostino Gatti, of the Brothers Gatti, who own the Adelphi, the Vandeville and the Adelaide Gallery (one of the largest restaurants in this city) has been dangerously ill. A few days ago his condition was most grave, but at the time of writing he is much better.

Willie Younge, at one time a handsome and promising actor, and always a clever playwright and lyricist, died last Sunday of pneumonia in Charing Cross Hospital. Many a theatrical visitor from your side must have met poor Younge in the Bohemian haunts of London. One of his chief hits was as François to Edwin Booth's Richelieu at the Princess's some sixteen years ago. Younge, who was only thirty-nine, was ever a kindly fellow and no one's enemy but his own.

P. S.—Kindly allow me to correct a misprint in the last London letter to hand. In speaking of Mrs. John Wood's promised return to the London stage, after a long absence, I said she was ever welcome because she always showed "a fine sense of humor, an excellent thing in woman, but somewhat rare in the sex." Your printers made me say "a fine sense of humor—a rare thing, etc., etc." which, of course, I would not say of the sweet sex whether connected with the stage or otherwise.

GAWAIN, and Montreal, has been well received at the Paris Athénée Comique.

Charles Allard, a well-known member of the Cluny Theatre company, of Paris, is dead.

Mr. and Mrs. Kendal commence an English tour Feb. 1, presenting The Flash in the Pan, by Allen Upward.

The iron curtain at the Liverpool Star Theatre of Varieties fell recently, while the house was being cleaned, and instantly killed a woman who was scrubbing the stage.

W. Bloxam, a barber, nightly shaves customers in a den of lions at Johannesburg.

G. H. Snazelle has appeared successfully in monologue in the Isle of Man.

Madame Eva Nansen, wife of the Arctic explorer, is giving concerts in Sweden and Finland.

Victor Barrucaud's Pour Le Roi has been accepted for the Paris Opéra.

Rousseau's Devin de Village was recently played at the Paris Theatre Lyrique for the first time in forty years.

NEW YORK THEATRES.

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Richard Mansfield, Lessee. Charles Frohman, Mgr.

The big success of the present season.

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The Most Remarkable of all dramatic successes

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Handsomest and safest theatre in the world.
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In his great success

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THE SPORTING DUCHESS

Direction, FRANK L. PERLEY.

THE GREAT DERBY RACE.

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Florie West, George Fuller, Golden, Ross and Fenlon, Sam Bernard, The Borellis, Fielding.

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Evenings at 8:15. Administered 50c.

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MUSIC HALL—Auguste Van Biene, Louise Beaudet, Karina, Silly's Dinner with Little Egypt, Cora Routt, Concert Hall. Promenade Concerts.

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HOPE BOOTH, Classic Art Productions. Harrigan, the tramp juggler. Maud Raymond, Lester and Williams, Nelson Trio, The Gleasons, The Freedoms, Berrie, Schenck and Dakin, Gilbert, Satomura, Bruns and Nina, The Glees, Marion and Pearl, Flannie Hughes, Healey and Sanders, Tony Pastor.

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Miss Georgia Cayvan in Squire Kate

Next Week—Little Christopher.

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DAN'L FROHMAN & AL. HAYMAN Prop.

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DeKoven-Smith Opera Company in

THE MANDARIN

Next week—The Gauha.

14TH STREET THEATRE

NEAR 6TH AVE.

J. WESLEY ROSENQUEST Manager

Reserved Seats, Orchestra Circle and Balcony, 60 cts.

LAST WEEK.

THE CHERRY PICKERS

By Joseph Arthur.

Next week—Chamney Gloat in Sweet Inniscarne.

VAUDEVILLE STAGE

SHE HAS RETURNED TO VAUDEVILLE.



FLORRIE WEST.

This is a picture of Florrie West, who has returned to vaudeville after a long and successful tour as the star of *A Bowery Girl*. Owing to the death of Harry Williams, several changes were made in his affairs. The new management of *A Bowery Girl* wanted Miss West to agree to a reduction of her salary. She refused, and the result is that she is once more a shining light in vaudeville.

Miss West opened last week at Weber and Fields's Broadway Music Hall, and sang her songs with her usual snap and vim, winning numerous encores. Miss West's appearance is as fetching as ever. Her recent marriage has not dimmed the brightness of her smile, which continues to play havoc with the occupants of the front rows.

THEATRES AND MUSIC HALLS.

Hammerstein's Olympia.

Auguste Van Blie, the actor-musician, makes his first American appearance in vaudeville. He plays solos on the 'cello. Zelma Rawlston, the clever male impersonator, makes her first appearance here, and is a welcome addition to a bill which includes Louise Beaudet, comedienne; Karina, singer; Troja, serio-comic; Pantzer Brothers, head-balancers; James Thornton, comedian; Edwin Latell, musical comedian, and Haines and Pettingill, snap-shot jokers; "Silly's Dinner," with Cora Routt, Little Egypt, and Minnie Renwood in the cast, continues the chief feature of the bill.

The roof performance enlists the services of Lee Richardson, champion bicycle rider, who makes his New York debut. Sid Hassan's Arabs, the bicycle polo team, the quadrille dancers, and "Chuck" Connors.

Proctor's.

John Mason and Marion Manola head a splendid bill which includes the Five Glimmerettes, acrobats; the Brothers Webb, English musical clowns; Williams and Walker, "two real coons"; Hodges and Launchmere, who are also "real"; George D. Melville and Mamie Conway, in "A Regular Circus"; Odette, eccentric dancer, and her troubadours; Iler, Burke and Belmont, pantomimists; Kursale and St. Clair, songs and dances; Ray L. Royce, comedian; Freddie Huke, character singer; Pete La Mar, comic vocalist, and Murray and Alden, sketch duo.

Tony Pastor's.

Besides Tony Pastor the bill includes Hope Booth in posing; Harrigan, juggler; Maud Raymond, soubrette; Lester and Williams, parodists; Lawrence and Harrington, sketch team; the Nelson Trio, comedy sketch; the Gleasons, dancers; the Three Fremonts, sketch; Bessie Gilbert, cornetist; Behan and Dakin, acrobats and musicians; Gilbert Sarony, "the Giddy Old Girl"; Bruns and Nina, assisted by Robert and Nettie Bruns, sketch; the Glees, musicians; Marion and Pearl and Flossie Hughes Pearl, funmakers and dancers; Mart Healy and Ella Saunders.

Pleasure Palace.

Johnstone Bennett and S. Miller Kent return to the scene of their first success in vaudeville. The others are the Brothers Horn in "London Life," Herr Gras and his donkey and baboon, Ando Onome and Alright, Japanese jugglers; John T. Hanson, late star of *A Green Goods Man*; Katherine Gyles, club juggler; Frances Harrison and her black boys, Gertrude Haynes and her concert organ, Hughes and Farron, sketch duo; Leslie and Shattuck, operatic duetists; Alice Hanson, dancer; and Harry R. Stephens, musician.

Keith's Union Square.

The American Biograph is the principal feature of the bill, which includes Ezra Kendall, the Prince of Monologists; the American Lilliputians in Hogan's Alley, produced by Robert B. Monroe; Kitty Mitchell, comedienne, who is in her second week; The Sisters Macarte, wire artists; the Midgelys, kid sketch; Blockson and Page, acrobats; Lewis and Ernest, comedians; the Troubadour Four; Charley Cameron, the St. Belmos, Westonland Devesaux, George C. Davis, comedian, and F. Wilbur Hill, banjoist.

Koster and Bial's.

La Belle Otero, the Spanish dancer, makes her American reappearance. The rest of the bill includes The Marco Twins, Marsello and Murray, Joseph Goetz, Lew Dockstader, comedian; The Zedons, aerial artists; Mardo, clown juggler; the Sisters Merrillies, singers and dancers; Kronemann Brothers, comic gymnasts, and the Carani Troupe of pantomimists.

Weber and Fields's Broadway Music Hall.

The Geeser continues the feature of the bill with its cast of favorites including Ross and Fenlon, Sam Bernard, John T. Kelly, Yolande Wallace, Thomas J. Ryan and Lillian Swain. The olio is furnished by George Fuller Golden, comedian; Florrie West, comedienne; the

Borelli's operatic duetists, Shayne and Worden, comedy sketch artists, and Fielding, the juggler.

LAST WEEK'S BILLS.

PROCTOR'S.—Jennie Yeomans was the star. She rattled off her breezy monologue which has been very greatly improved. J. K. Emmett and his company, consisting of H. C. Lewis, Mabel Montgomery, and Baby Simmott appeared in a one-act sketch called *Fritz in Clover*. It was written by A. D. Hall, and is bright and amusing. Mr. Emmett introduced his yodel, and sang several pretty songs.

The Mimic Four (Horan, Van Duzer, Brock, and Nicholson) presented a new sketch in which all the new fads and fancies of the day are satirized. Beau Brummell, Dr. Syntax, The Private Secretary, Chummie Fadden, and other plays are cleverly burlesqued in short selections, with quick changes. The songs, dances, and gags are all fresh and new. The sketch is refined and amusing, and met with great approval from the audiences.

Minnie Gilbert and Levina Ray, two sprightly song-and-dance girls, made their New York debut. They looked well and sang well, but their songs have been heard here already. Cook and Senora appeared in a comedy sketch. Cook (late of Smith and Cook) did his usual tramp specialty and Miss Senora asked him questions in order that he might give funny answers. Professor Woodward's trained seals astonished everybody with their agility. Gilbert Sarony presented his excruciatingly funny caricature of an old maid with his usual success. Walter Leon, the boy comedian, captivated the women and children with his "cute" ways. Hughes and Farron, who have just returned from abroad, made a hit with their sketch. Herr Gras and his animals and the Brothers Horn finished their successful engagement. McCloud and Melville joked and sang and played on harpa. Clayton and Grant, the Rice Brothers and Professor Otto Struck were also in the bill.

WEBER AND FIELDS'S BROADWAY MUSIC HALL.—Ross and Fenlon presented a new sketch especially written for them by Theodore Kramer, called *Before and After*. It begins with a quarrel between a husband and wife, in which a fumble of verbal brickbats is exchanged. A letter is handed Mr. Ross about the middle of the sketch, and it changes the action of the piece, which from then until the end is very dramatic. Both performers worked hard but the sketch did not meet with the favor accorded their old travesties. The piece gives Mr. Ross a chance to show that he is capable of doing good emotional work, and proves his versatility. He was well supported by Miss Fenlon.

Florrie West made her debut here, and sang "Johnny Jones," "John James O'Reilly," "The Farmyard Gate," and "Ooley Ooley," with success. Sam Bernard made a speech on the Cuban question which was very funny. Thomas J. Ryan sang several Irish songs and danced nimbly, and Rae and Maynard sang and danced in clever fashion. The Geeser was given for the 100th time on Monday night of last week, and retains its popularity; Phyllis Rankin continued her successful imitation of Anna Held, and Gertie Reynolds danced in a way which brought her several encores.

PLEASURE PALACE.—Howell Hansel and his company presented Augustus Thomas's one-act play, *The Man Upstairs*. It proved very amusing, and its many good points were thoroughly appreciated by the patrons of the Palace. Of course, the hit of the piece was Maggie Fielding's superb performance of the part of the Irish cook. Howell Hansel was effective as Mr. Fribber, and Lizzie Evans, William Raneous, and Lucille Lee helped to bring out the laughs in the proper places. The play was prettily staged, and, taken as a whole, is one of the best "turns" now in vaudeville.

Edwin R. Lang proved an agreeable relief from the average cut and dried musician. His jests are nearly all original, and his songs are funny. Myrtle Peek exhibited her trained horse "Boston." She made him move in ten different gaits at the word of command, and do other remarkable things. Tom Lewis and Charles M. Ernest were very amusing in their blackface burlesque. The Brothers Webb, musical clowns, and the Haniions, aerial artists, continued to win applause. The Hanions finished their engagement on Saturday night. They have met with great success while they have been in New York, and it is to be hoped that they will return soon.

The Six Glimmerettes tumbled gracefully. Alexandra Martens continued to hit the mark with her trusty rifle. Lottie Lonsdale, who has recently arrived from London, made a hit in her songs. Johnson and Mack cracked some good Irish jokes. McLean and Hall appeared both in black and white faces. Higgins and Leslie furnished fun in the air, and Waterbury Brothers and Teeny played cleverly on various musical instruments.

KEITH'S UNION SQUARE.—John W. Ransone appeared as the Ruler of New York, and introduced a lot of new gags and business. He made his entrance on the back of a sorry-looking horse, which he called "Montauk." He remained seated on the animal's back for some time while he told of how he had ridden across the ocean on him and so on. He sang a new song written by Frederick Solomon called "Everybody Smiled." Hilda Thomas received a warm welcome. She has been at this house before, and has always made a good impression. Her success last was emphatic, and she was repeatedly recalled. Frank Barry assisted her at the piano, on which he is a very clever performer.

Kittie Mitchell made her first appearance at this house and charmed everybody with her magnetic personality and her unique and original method of singing. She sang "It Don't Seem Like the Same Old Smile," and it didn't seem like the same old song. She simply recited the words, but the emphasis was so correct and the little story so touchingly told that it affected nearly everybody in the house, and many were seen to wipe away a stray tear or two as the gifted comedienne finished the song. Her other selections in the Irish and negro dialect are as good as ever, and her dancing is a marvel of originality and grace. As an encore she sang "Not the Only Pebble on the Beach," as it has never been done before. Miss Mitchell's act is a treat, and it would be well if there were a few more soubrettes with her ability for entertaining. Mlle. Fleurette and the Four Fleurs-de-Lis executed a pretty dance. The three Macarte Sisters were applauded for their remarkable work on the wire. John and Nellie Healey and the Metropolitan Three were very successful in their sketches. The Flinney's finished their third week. They have been very successful. Alexander Heindl, the cello soloist, rendered some pretty selections excellently. The others in the bill were Reno and Richards, "Mascot," the trained horse, "Pongo," the man-monkey, the Harpoons and Theo.

KOSTER AND BIAL'S.—Yvette Guilbert sang her French and English songs to large and appreciative audiences, and finished her four week's engagement on Saturday night. Lew Dockstader made up as Captain Chap-

man, and told of the famous Sherry dinner in story and in song. He made some happy hits, and won a good deal of applause for his originality in the treatment of his subject. The five Oraans, with their funny trick screen, went through their amusing pantomime. Williams and Walker continued to make a hit in their unique specialty, in which they stand unrivaled. The Sisters Merrillies, dancers; Miss Carrie, musician; the Zedons, aerial artists; Krome-mann Brothers, eccentric gymnasts; and Virginia Aragon, wire walker, continued to please in their specialties.

Some new views were shown on the Biograph, the most amusing one being a reproduction of the drunk act by Thomas O'Brien, of O'Brien and Havel. The Empire State Express picture is still the best of the series, however, and has to be repeated at every performance.

HAMMERSTEIN'S OLYMPIA.—Marguerite Ziemer, of Cincinnati, made her first appearance in New York and scored a success in her imitations and recitations. She is a pretty young woman whose hair has turned prematurely white. The contrast makes her appearance very interesting. Nina Diva sang some catchy French songs and one in English, in which she was assisted by a man in the gallery. Hansel and Pettingill cracked quick jokes in their pool-room sketch. Louise Beaudet continued to make a big hit with Ida Orme's song "A Lesson in Kisses," which is the best thing in her repertoire. Her other songs were "A Little Silken Stocking," "I'm a Gay Soubrette," and "Jim-Jam." James Thornton sang and talked, and Edwin Latell talked and played superbly on the banjo. Karina sang several songs and went through her disrobing act. The piece de resistance was Silly's Dancer, the burlesque in which Little Egypt and Cora Routt distinguish themselves. The drawing power of this travesty on a recent occurrence in New York is simply marvelous. Never since Olympia was opened have such vast crowds thronged the place, and as a result Manager Hammerstein wears a smile which is large and expressive.

Mlle. Flora did some good work on the wire and the Whirlwind De Forests danced as nimbly as ever.

On the roof the same excellent entertainment is given, the special features being the Six Hassans Ben Ali Troupe, the bicycle polo game, and "Chuck" Connors.

TONY PASTOR'S.—Hope Booth posed in various positions, with calcutums thrown on her from every point, even through a glass trap. She wore a suit of white fleshings which showed every line of her figure. A little more drapery in some of the pictures would not be amiss. Tony Pastor sang some new topical songs which caught the fancy of the house. Harry Watson and Alice Hutchings, assisted by Ed Edwards, presented Krausmeyer's Courtship in amusing style. Raymond Moore's voice is as sweet as ever, and his songs were encored. Maud Raymond continued her run of success. Billy Carter played the banjo well and rattled off a string of jokes. C. W. Littlefield imitated various sounds very cleverly. Swan and Bamhard were amusing in their acrobatic comedy. The Diamond Quartette (Porter, Campbell, Reynolds and Jones) sang in harmony, and introduced some good gags. Dick and Alice McAvoy as Hogan's Kids from the Alley danced as nimbly and sang their patter songs as well as ever. Merritt and Gallagher, the Chicks, and Clark and Angeline presented new sketches, and W. Van Floyd told some fresh jokes.

A SCHEME FOR NEXT SUMMER.

It is said that the roof garden on Madison Square Garden will not be opened next summer, and that some of the directors of the Garden are interested in a new company which will control a fleet of half a dozen excursion boats which will make trips up and down the bay and rivers every night, and on which vaudeville performances will be given. The experiment made last summer on the *Grand Republic* was so successful that it will be carried out on a much bigger scale by the new company. The boats will be fitted up handsomely with first-class restaurants, baths, barber shops, and all the conveniences of a summer hotel, so that the weary business man can leave his office, go to the boat, have a bath and a shave, a good dinner and a show, with a sail thrown in.

SUICIDE OF ERNEST JURGENS.

News comes from Europe of the suicide in Paris of Ernest Jurgens, who was for some time the manager of the Eden Musée in this city. He was a very prominent figure in the gay life of New York, and spent money freely. He discovered Otero, the Spanish dancer, and devoted all of his time to boosting her when she was at the Eden Musée several years ago. She gave a famous dinner at Delmonico's in her honor, and went back to Paris with her, leaving a big shortage in his accounts. He quarreled with the dancer and went from bad to worse until he took his own life. He died in absolute poverty, but Otero saw to it that he received proper

burial.

LAWRENCE HANLEY IN VAUDEVILLE.

Lawrence Hanley has joined the great army of vaudevillians. He will appear at Proctor's Theatre on Feb. 1, and at the Pleasure Palace one week later in a one-act play called *An Actor's Sweetheart*, written for him by Kenneth Lee. The vaudeville managers have been after Hanley for some time but he refused their offers, as he did not have a suitable play. This piece gives him an opportunity to introduce his impersonation of Marc Antony, in which he was so successful with Booth and Barrett. After the New York opening Mr. Hanley will visit the prominent houses in all the big cities. He will be supported by Jean Sylvester.

THE SIDMAN'S SUCCESS.

Mr. and Mrs. Arthur C. Sidman were in the bill last week at Hyde and Behman's in Brooklyn. Their sketch, *A Bit of Real Life*, met with such a favorable reception at the matinee on Monday that they were immediately engaged to join Hyde's Comedians for the rest of the season. Mr. Hyde is to be congratulated on his good judgment. The Sidmans are among the very best entertainers now before the public. They have arranged with the managers with whom they were booked to set their dates back. They will be at Pastor's the week of Feb. 1, as Hyde's company lays off that week.

A NEW ACT.

A novelty was presented at Keith's last week which won great favor with the fastidious patrons of that theatre. It was a little dancing sketch presented by Fleurette and four assistants called the four Fleur-de-Lis. It was produced under the direction of Joseph Hart, the well-known comedian. On the strength of its success in New York Mr. Hart has booked it in nearly all the prominent theatres devoted to vaudeville.

ROBERT HILLIARD IN VAUDEVILLE.

It was definitely settled last night that Robert Hilliard will enter the vaudeville ranks on Jan. 31. Robert Grau has been in negotiation with Mr. Hilliard for over six months, but Mr. Hilliard made conditions which seemed until yesterday to be almost prohibitive. It is now settled beyond doubt, however, and Mr. Grau is booking his dates. Mr. Hilliard will present first his one-act piece, *The Little Girl*, with the same cast and appointments as it had in New York at Hoyt's Theatre. The tour will begin in the West, embracing the Schiller Theatre in Chicago, Pike's Opera House, Cincinnati, and the best vaudeville houses in St. Louis, Pittsburgh and Milwaukee, after which Mr. Hilliard will come East. The terms and conditions under which Mr. Hilliard appears are not known, but it is said that the salary is very close to four figures. This engagement is regarded by Mr. Grau as the forerunner of several others that will probably astonish *MIRROR* readers when they are published.

THE WESTON BENEFIT.

The benefit for Sam Weston, the blind musician, which will take place on Jan. 31 at the Fifth Avenue Theatre, promises to be a great success. A meeting was held the other day at which all the prominent managers of the city were present or represented, boxes were sold, and good prices were realized. Iando Witmark was appointed temporary treasurer. Among the volunteers are George Fuller Golden, Louise Beaudet, Bessie Bonehill, Merritt Osborne, Wood and Sheppard, Max Figman, Charles Dickson and Lillian Burkhart, Julius P. Witmark, Fred Solomon, Williams and Walker, Oraan Troupe, Louis Aldrich, Ward and Vokes, May Irwin, John Kennell, Troja, Bennett and Kent, and Thomas Hindley and his orchestra.

GUILBERT'S MATINEE.

The only matinee given by Yvette Guilbert during her New York season took place at Koster and Bial's on Friday afternoon last. A large audience, mostly composed of women, was present. After the performance Guilbert held an informal reception on the stage, and every one in the house had an opportunity to shake the gloved hand of the gifted Frenchwoman. Souvenirs will be given to those holding coupons for the matinee some time this week. They did not arrive at the theatre in time for distribution on Friday.

HAMMERSTEIN SUES GUILBERT.

Oscar Hammerstein has begun suit against Yvette Guilbert for \$5,000 damages for breach of contract. There was a clause in last year's contract, he says, which stated that should Guilbert decide to return to America this year, Hammerstein was to have the preference over other managers in securing her services, provided he was willing to pay as much as she was offered by any one else. He claims that she broke this contract by playing at Koster and Bial's without giving him the required notice.

ARNOLD VS. HAMMERSTEIN.

George Waugh Arnold, who has been the press agent of Hammerstein's Olympia for some time, is no longer connected with that establishment. He and the manager had a dispute over the ownership of the burlesque which is now being done there, and the master will be settled by the courts. Mr. Arnold claims to have written the sketch, and Mr. Hammerstein is equally positive that James Thornton, Edwin Latell and F. Smith put the thing together.

BLACK PATTI IN MINNEAPOLIS.

A special dispatch to *THE MIRROR* from Theodore L. Hayes, resident manager of the Bijou Theatre, Minneapolis, states that the Black Patti Troubadour closed a phenomenal engagement there on Saturday night. In spite of a heavy snow storm on Saturday afternoon the theatre was packed and 1,000 people were turned away. At every performance the Black Patti received an ovation, the entire audience breaking into cheers.

BILLY BIRCH'S BENEFIT.

A benefit was given to Billy Birch on Sunday evening. The bill included Ramone's Old Guard Band, Kitty Ramone, Lew Dockstader, F. J. and Lydia Titus, Bernard Dyllyn, Frank Moran, Billy Payne, Sadie Fox, Clipper Quartette, Edilian Trio, Frank E. McNish, George Graham, Charles E. Perring, Lizzie Dierous Daly, Josephine Sabel and Harry Bloodgood.

A CLEVER QUARTETTE.

The Mimic Four introduced their new act last week at Proctor's, where it met with a splendid reception. Van Duzer, Brock, Nicholson, and Horan are very bright young men, and are hard and conscientious workers. Their new sketch was written for them by George Fuller Golden.

ANOTHER NEW TEAM.

Kenneth Lee, comedian and dramatist, late of Richard Mansfield's company, and Gertie Reynolds, the "Poster Girl," have joined hands for vaudeville work. They will be seen shortly at the Pleasure Palace in a new farcical sketch called *Family Failings*.

VAUDEVILLE JOTTINGS.

During a recent engagement of Al. G. Field's Minstrels at Marion, Ohio, Ollie Young was presented by The Tally Wag Club with an Elk's tooth mounted in gold.

an, earned and pleased a large and brilliant audience. Zena Hawston, John W. Ransome, Fanny Bloodgood, Frederick Partridge, Carrie Roma, the Metropolitan Trio, Alexander Heindl, Stanley and Furey, John and Eddie Healey, Paul McDonald, and Bryan Collins. The scene was under the direction of F. R. Smith, of Keith's Union Square Theatre.

J. E. Baskett, manager of the Bijou, Louisville, issues in THE MIRROR the Ennis Edwards, who played at his house during the week ending Jan. 2, does one of the best specialities ever given in his theatre. He adds: "I can't fail to mind her equal on the vaudeville stage."

A Mrs. Earle has met with success in her new specialty, which is a novelty. She has been engaged as a special feature at the Schiller Theatre, Chicago, opening next Monday.

Gertrude Maynes has just closed a very successful week at the Grand in Boston. She is at the Pleasure Palace this week, and will shortly begin a tour of the Castle Circuit.

Ned Wayburn, the "rag-time" pianist, is making a hit with his eccentric specialty, "The Dud-Brownie," on the Castle circuit. He will play Hopkins's, Pittsburgh, week of Jan. 13, with Pike's, Cincinnati, the Academy of Music, Milwaukee, and Hagan's, St. Louis, to follow.

Gertie Reynolds played the Queen's Theatre in Montreal, week of Dec. 7, and was not at the Academy of Music in that city during week of Dec. 28.

The Bowers (Edith and Edith) write that one Edwart Dupont is pirating their sketch, "Two Little Dutch People," using the words and music of their songs.

Arthur K. Dawson, late of Ward and Vokes's company, put on his new sketch in Chicago at Harry Jackson's benefit, and it made a very favorable impression. He has booked it in the best houses up to Feb. 22.

Papina made a great hit in Providence. She is the only star who has appeared at the Coliseum in that city for two weeks running. Manager Hopkins let her off last week so that she could fill the whole of the previous week in Providence. She will play a return date there in the Spring. She is at present in St. Louis as the star at Hopkins's Theatre.

Bryan Collins made a pronounced hit in his character songs at a benefit in Lenox Lyceum last Wednesday evening. Mr. Collins has a powerful baritone voice, and his selections, both serious and comic, were superbly rendered.

Zeina Rawstion sings in German, French and English at Hammerstein's Olympia.

Mr. and Mrs. W. M. Robins are at the Criterion Theatre, Brooklyn, this week, presenting McKee Rankin's play, The Counsel for the Defence.

Sam Lang and Dolly Sharp are meeting with success in the London Music halls. They are residents of Saratoga Springs, N. Y.

Mystic Peck's house slipped and fell with her on the stage of the Pleasure Palace one day last week. She was not seriously injured, however, and went on with her act.

Louis Neato, an acrobat, fell from a bar while performing at Huber's Museum last week and sprained his right ankle. He was taken to Bellevue Hospital.

William A. Showles, the bareback rider, was indicted for manslaughter by the grand jury of Monmouth County Jan. 11. Showles shot a man named Aeneas Croft on Dec. 25, while carelessly handling a pistol in the Union Hotel, Red Bank, N. J.

Isabella Ward, the wife of Frank Bush, is seriously ill at her home in Harlem.

Yvette Guilbert will not come to America next season. She intends making a tour of Russia.

Four dancers of the coochie-coochie kind arrived in New York last week. The Government authorities had been warned of their coming by the American consul at Havre, but as there was no legal reason for sending them back to the land of the Khedive, they were permitted to remain.

Miss Yeams has adopted a colored baby. It is the child of a maid employed by Miss Yeams for several years, whose husband died a short time ago.

George Davis and Edward Swan became involved in a heated argument about the relative merits of their acts on Thursday last in a Third Avenue saloon. A rough and tumble fight ensued, and the result was that Swan was taken to Bellevue Hospital and Davis was locked up.

Yvette Guilbert has had "The New Bally" translated into French and will sing it in Paris when she goes back there.

Caroline Hull has made a big hit with Harry Williamson's Meteors. She is especially featured with the company.

John G. McDowell is playing dates owing to the closing of Holden Brothers' Falstaff Up-to-Date company.

The Metropolitan Three put on a new act at Keith's last week which made a bigger hit than their old one.

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The Taylor Sisters, Maud and May, have closed a successful engagement at the International Cycle Exposition in the Palace of Industry, Paris, and have been engaged for a month at the Cycle Palace of Sport to give their musical skating specialty.

Gladys Belle Luther, formerly ingenue with The Cotton Spinner company, has gone into vaudeville, and is now playing the Hopkins circuit.

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VAUDEVILLE CORRESPONDENCE.

CHICAGO, ILL.—There is no end of good vaudeville shows in Chicago this week, and as usual Colonel Hopkins has something above the average to offer his patrons. Pauline Hall will soon appear at his house, this being her initial bow before a vaudeville audience in Chicago. This week Eva Bertoldi is the headlining, with Spill and Spine and others, and the Biograph, which is very popular. The Ensign is the play, with other favorites in the cast.

Schulman's Manager Gardner has been in New York for the past two weeks arranging for material for his handsome theatre, and it is claimed the future for King will be real surprises. This week Catherine Lewis, as

sisted by Cecil Fuller, in A Tiar Among the Orange Blossoms; John McDade is also here. The others are: Metropolitan Trio, La Mont Family, Edna Holbrook, Bassett, George Graham, a ballet, and the Cinematograph.

Chicago Opera House: It is impossible to get a seat here after 8 P. M. The bill, which includes Adgie, the Spanish dancer, who performs in a cage with three lions; Annie Myers, Fal-Ho Trio, Howard and Blau, William Langslow, Mitchell and Lane, Lewis and Elliott, Quazza, Weston and Brasley, and Al Elliott.

Olympic: Manager Castle is keeping up with his past good record has another length and well selected co. of specialty people this week, which enlists the services of the clever Rogers Brothers, Cufford and Ruth and a funny little "Coon," who appears with them during their encore; Felix and Cain, Fisher and Carroll, Emery and Marlowe, Benito and Reito, Ed Gallagher, Fields and Salina, Arline Rumsey, Seaman and Mount, Kincaid, Miller and May, Lee Ingham, and Allen and Elliott.

Imperial: Manager Castle in keeping up with his past good record has another length and well selected co. of specialty people this week, which enlists the services of the clever Rogers Brothers, Cufford and Ruth and a funny little "Coon," who appears with them during their encore; Felix and Cain, Fisher and Carroll, Emery and Marlowe, Benito and Reito, Ed Gallagher, Fields and Salina, Arline Rumsey, Seaman and Mount, Kincaid, Miller and May, Lee Ingham, and Allen and Elliott.

Haymarket: The remarkably low price of admission has caught on splendidly, and Manager Jay Rial told THE MIRROR that the matinees were double what they were before, and at night everything is sold out early. The current attraction is made up of George Thatcher and Ed Marble, Dixon, Bowers and Dixon, "Honey Boy Evans," Barney Eagen and Henrietta Byron, Kirby and Rawson, Mabel Geller, Mabel Arnold, the Andersons, Kennard Brothers, Grace Celeste, Delhaizer, Julia Kelly, Mae Britton, and Burgess and Burgess.

Lyceum: Lawton and Clement's Modern Mads is the attraction at this popular West-side theatre. The organization is made up of bright performers.

Sam T. Jack's Opera House: The Marie Sanger Burlesquers are playing a week's engagement here. The co. includes Neitzie von Bieg, Gus Bruno, and others, and an ensemble of pretty girls in the finale, The Golden Ball.

Imperial Music Hall: These clever young men, Horwitz and Bowes, head the bill this week. Nichols and Martell and Madeline Franks have been retained.

Others are Schaefer and Clark, Le Geste, Tom Doyle, Le Roy and Morris, and Leland and Leslie.

There is also a new march and a pretty change act by eight girls.

The new buffet which Manager John Cort has edited promises to be a popular spot.

Two: That rural quartette of girls (?) known as the Cherry Sisters, are with Manager Robinson. These ladies do not seem to mind the noise the audience makes, but continue their "act" (?) in pantomime. Associated with the Cherries are Master Sam Elbers, Nellie Flordore, Hattie Zardos, Mathieu, Ella Dunbar, and a series of living pictures.

The Orpheus and Royal Music Halls both continue to do well with fine bills.

Yvette Guilbert comes to the Central Music Hall 22.

The Bison City Quartette, which is made up of Coak, Girard, West and Pike, are in Chicago rehearsing a new act which is bound to be a success. Harry West called on me last week and read the line over, and I am sure it will catch on.

Clifford and Ruth will appear next season in a farce, called A Regular Corker. They will have parts suited to their clever style of work.

HARRY EARL.

PHILADELPHIA, PA.—Manager Gilmore's offering this week at the Auditorium is Hyde's Comedians.

The co. is headed by Helene Mora, and includes McIntyre and Heath, Herne and Carlton, Four Cohans, Newsboys Quintette, Harris and Walters, Charles R. Sweet, and the Kinopettes. Sunday in a Bowery Barber Shop by the entire co. introduces Johnny Wild.

Patronage at the Bijou Theatre continues to full capacity. This week there is a strong bill of novelties, including The Finneys, Raymond Moore, Hilda Thomas, assisted by Frank Barry; the Three Richards, Snow Family, retained from last week; French bicycle experts, Acme Four, Merritt and Gaugier, Nelson and Mille and Mile in their funny travesty, "Goss Pot Inn"; Jane Daly, Little Lally, J. E. Mack, Caswell and Arnold.

Goss Hill's New York Stars are at the Lyceum Theatre. The co. includes Conway and Leland, Mile. Aspi, Frank D. Bryan, Deaves' Merry Mannikins, the Mists, Bonnie Louise, John E. Drew, Murphy and McCoy, Gignere and Boyer, and the Folly Trio. The patronage continues large.

Business up to last week has been very bad at the Arch Street Theatre, but with the change to vaudeville under the business management of George C. Francis, the improvement is marked. This week Rose Sydell's London Boys Burlesquers co. is the attraction, in which Rose Sydell, Campbell and Schepp, Louise Martine, De Sydell Sisters, Hart and Walling, and Frye and Allen appear. The new bookings here are zero 25; Minco's City Club Feb. 1.

The Kensington has prospects of a fair week with Zero, a beautiful spectacular production in which lively vaudeville and pretty girls constitute the features.

The Vaudeville Club comes to the Auditorium 25 to be followed by Miss Philadelphia Feb. 1; Hammerstein's Olympia co. with their interesting burlesque on the Society Dinner; 4, Chevalier 15; Yale's Twelve Temptations, 25.—Arthur and Jessie Dunn are booked at the Bijou Theatre week of 25.—The American Lilliputians will be a strong feature at the Bijou Theatre for week of 1; Johnstone Bennett and S. Miller Kent follow week of 5.—Isham's Octopuses are underlined for week of 25 and the Lexington and the Excelsior Burlesque co. for same date at the Lyceum, and the Excelsior Burlesque co. for same date at the Lyceum.

S. FERNBERGER.

BOSTON MASS.—The Flying Jordans and their vaudeville are at the Howard Atheneum this week.

In the other olio are Miss Amelia Glover, Jerome and Belle, Follett Sisters, William Shields, May Walsh, Mile. Flora, Nina Neville, John J. Hill, and Helen St. Clair.

Hereafter a stock co. will give the dramatic entertainment at the New Grand. Our Alderman is the play this week and Charles Bamforth heads the cast. In the olio are Minnie Mulvey and Inniss, Ada LaCette, Una Clayton, Black Maria, May Armstrong, The Shatuck Comedy Four, Dale, and Dunn.

Tom Keith's has found its greatest hit in the Biograph is unquestioned. The others in the bill are: Achille Alberti and Asina Orlandi, Arthur and Jessie Dunn, the Seymours, John T. Burke and Grace Forrest, Conroy and McDonald, Madame Caroline and her monkeys, Little Chip, Swift and Chase, Prince Kokin, Mignonette, the Abyssa, Swan and Bamberg, Riley and Hughes, the Landgreens, Lorenze and Alter, Lavender and Tomson, and Grace Drew.

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Yvette Guilbert appears, as do the Sudgreens, Patay and Sadie Strauman, Hi Tom Ward and the Fulton Brothers. Across the Potomac is the play and Charles Leve returns to this house to conduct the orchestra.

Sam T. Jack owns Boston this week. His Orange Blossoms are at the Lyceum and his Creoles at the Palace.

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Grand Production.

Star Cast of 35 People.

Elaborately Staged.

Above Attraction will be Presented in the same Liberal Manner bestowed upon the Following Successes
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GUS HILL, Sole Owner.

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THE GREAT REALISTIC MELODRAMA "CUBA'S VOW"

A Great Cast.

50 People on the Stage.

8 Scenic Masterpieces.

Opening STAR THEATRE, New York City, Monday, Feb. 8th.

For Time, etc., Address George Kennington and A. Del. Tryon, Props. & Mgrs. American Theatrical Exchange, Knickerbocker Theatre Building, New York.

anda, Mme. Valesca, Bessie Stanton, and Hanley and Jarvis are in the co. Irwin Brothers' co. 18-22. Ed F. Bush's Excelsior was the Star's attraction. The olio included the Neighbors, Do's Davenport, Fish and Quig, Waldo and Robi, Conroy and McFarland, Nellie Sylvester and Edith Kingsley, Russell Brothers next. Pike had standing room only every evening 10-11, with Johnstone Bennett and S. Miller Kent, and Pearl Andrews as chief attraction. Another big bill is promised 17-22. Prangini and Cottrell, Ed J. Heffernan, Ward and Curran, Irene and Florence, Carl Rickart, the Four Millers, and Hampton's boxing cats and dogs are in the co. American views are shown on the Cinematograph.

JERSEY CITY, N. J.—The management returned to house shows and two performances a day 11 and the business is good. The programme 11-16 introduces Mark Sullivan and Rillie Deaves as a neat, well acted sketch; Campell and Campbell, a clever sketch team, Keno and Welch, knockabouts; Atlas, Mlle. Atlas, Lorenzo and Allen, May Wentworth, the Weston Sisters, Bonnie Goodwin, Brown Brothers, and Carroll and Larkins.

Sharpe and Flynn, Irish comedians, who were billed at the Bon Ton Theatre 11-16, failed to appear for rehearsal 11. Moncrief and Meredith, sketch, and Eva Merrill, comic, were closed at same house after first performance 11.

Siegfried Cronheim, who managed the Germania Theatre in Hoboken, for six seasons, will assume the management of Professor Blatt's Theatre, near the Court House in this city, 23, and will conduct it as a variety house. Mr. Cronheim has many war friends in this city.

Florence Blodley will play a vaudeville date in Brooklyn 18-23.

George A. Cragg, leader of the Bon Ton Orchestra, has composed a new march, "Brides and Grooms," which he is now playing nightly with success.

Dolan and Lenhart will head the bill at the Bon Ton 18-23.

WALTER C. SMITH.

OMAHA, NEB.—Nebraska Music Hall: Bill includes Andy Adams, Dayton Sisters, Milt Peck, Bertha King, Effie Morris, May Peck, May Cameron, and Joe and Jessie Williams. At Wirth's Concert Hall the Salzburger Alpine Quartette is filling an indefinite engagement.

HARRISBURG, PA.—Bijou (John G. Foley, manager): A good program is drawing good business week of 11. The following people appear: The Marsh Trio, Dave Whately, Williams and Carton, Morrison and Markley, World's Trio—Ryan, Woods and Ryan, Col Stewart, and Bates and Bates.

GRAND RAPIDS, MICH.—Wonderland (J. H. Moore, manager): The Cinematograph remains the principal attraction week of 11. The specialty people are the Rackett Brothers, Euney and Nodine, Mlle. Berlin, Glass Brothers, and Tony Fernandez—Smith (W. B. Smith, manager): A number of new faces week of 11, including Florence Zeller, Sirron and Vored, Princeton Sisters, and Samuel Murdy. The horizontal bar act of Leroy and Morris is clever.

MADISON, WIS.—Floris Amusement Hall, a new local enterprise, opens auspiciously. The bill includes the popular manager in Norwegian dialect, also Fernando Fleur, Billy Howard, Joseph Dillon, and Joseph W. King.

ST. PAUL, MINN.—Central Garden Theatre (J. C. Sodini, manager): Week 11 the co. presented a good olio, opening to good business. Entertainers are The Carlises, Jessie Mack, Frosty, Myle Collins, Victor, The Ali xia's, Jessie Lee, Jessie Bender, Charles Gordon; closed 9 Jessie Leon, Clara Lake, Nellie Houlihan.

LOS ANGELES, CAL.—Orpheum (Charles Schimel, manager): Business excellent. The newcomers for the week, Clemons' Animals and the three Dunbar Sisters, proved drawing cards. Criming: Photo's Paint-mime co. 12; Zazella and Vernon 8.

ROCHESTER, N. Y.—Academy of Music (Louis C. Cook, manager): Ed's Hill's Novelties amazed big houses 11-16. The Speck Brothers, Coddell and Alvers, Rice and Elmer, deserved the applause they received. The Yellow Kid 18-22—Wonderland Theatre (J. H. Moore, manager): The Cinematograph, with Maggie, Clair, Welsh and Gardner and Harry Howard's Trained Poodles filled the house week of 11-16.

PATERSON, N. J.—Bijou (Ben Levitt, manager): Sam Jack's Crooks 11-16; good business. Co. good. Gilded World Burlesque 18-23.

STUBENVILLE, O.—London Theatre (Frank J. Watson, manager): Stanley and Scanlan, George and Louise Spence, The Sisters Eve, DuCrow and Morris. Business fair; performance good.

WASHINGTON, D. C.—Al Reeves' Show opened to a crowded house at Kresge's Lyceum Theatre. The co. includes Al Reeves, J. H. Perry, Cissy Grant, Parry and Burns, Walker Sisters, Corinne Mitchell, Bryce and Milton, Pauline Bradshaw, the Norris Family, and the Great American Colored Quartette. Weber and Fields' Own co. next.

HAMILTON, CAN.—Star Theatre (Ressey and Davy, proprietors): Week of 11-16: Ritchie and Ritchie, J. T. Powers, the Spoons, Cane and Conly, and the Miles. Good business.

VAUDEVILLE PERFORMERS' DATES.

Acme 4—Keith's, Phila., 18-23.
Annan—Keith's, Columbia, Providence, 18-22.
Andrews, Pearl—Uhlenh, Milwaukee, 17-22.
Arnold, Mabel—Haymarket, Chicago, 18-22.
Beaudet, Louise—Olympia, N. Y., indef.
Baker and Fonda—Orpheum, Seattle, indef.
Bertoldi—Hippolite, Chicago, 18-22.
Bindley, Florence—Criterion, Brooklyn, 18-22.
Burgess and Burgess—Haymarket, Chicago, 18-22.
Bryton and Filkins—Criterion, Brooklyn, 18-22.
Burke and Forrest—Keith's, Boston, 18-22.
Cushman and Holcombe—Orpheum Circuit, indef.
De Forests—Olympia, N. Y., indef.
Dochstader, Lew—K and B's, N. Y., indef.
Drew, Mr. and Mrs.—Criterion, Brooklyn, 23-30.
Denny, W. F.—Avenue, Pittsburgh, 18-22.
Dixon, Bowers and Dixon—Haymarket, Chicago, 18-22.
Evans, George—Haymarket, Chicago, 18-22.
Ellis, Madge—London, indef.
Fox, Will H.—Palace, London, indef.

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Harkins and Barbour's Beautiful American Play

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Sherley and Landeck's Gigantic Success

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Finney's, The—Keith's circuit, indef.

Frencell and Lewis—Moore's, Rochester, 18-22.

Frey and Fields—Palace, Portland, 18-22.

Fleurette—Keith's, Phila., 18-22.

French Family—Keith's, Phila., 18-22.

Fagan, Barney—Haymarket, Chicago, 18-22.

Gilbert, Yvette—Chicago, 22.

Grae, Herr—Palace, N. Y., 18-22.

Graham, George—Schiller, Chicago, 18-22.

Golden, George F.—W. and F., 18-22.

Horn Brothers—Palace, N. Y., 18-22.

Howard and Bland—O. H., Chicago, 18-22.

Horwitz and Bowers—Imperial, Chicago, 18-22.

Hart, Sadie—Criterion, Brooklyn, 18-22.

Haines and Pettingill—Olympia, N. Y., indef.

Kendall, Ezra—Keith's, N. Y., 18-22.

Karina—Olympia, N. Y., indef.

Lewis and Ernest—Keith's, N. Y., 18-22.

Lewin, Catherine—Schiller, Chicago, 18-22.

Lamont Family—S. Hiller, Chicago, 18-22.

Loder, Charles A.—Criterion, Brooklyn, 18-22.

Lester and Williams—Pastor's, N. Y., 18-22.

Lawrence and Harrington—Pastor's, N. Y., 18-22.

Moore, Raymond—Keith's, Phila., 18-22.

Merrill Sisters—K and B's, N. Y., indef.

Macarte Sisters—Keith's, N. Y., 18-22.

Marion and Pearl—Pastor's, N. Y., 18-22.

Mitchell, Kitty—Keith's, N. Y., 18-22.

Mitchell, Leola—Johannesburg, S. A., indef.

McWade, John—Schiller, Chicago, 18-22.

Metropolitan Trio—Schiller, Chicago, 18-22.

Myers, Annie—O. H., Chicago, 18-22.

Mitchell and Love—O. H., Chicago, 18-22.

Maddison, Al—O. H., Chicago, 18-22.

Middeleys—Keith, N. Y., 18-22.

Mason, Manola—Proctor's, N. Y., 18-22.

Nichols Sisters—Johannesburg, S. A., indef.

Nicholls and Mantell—Imperial, Chicago, 18-22.

Oscar Troupe—K and B's, N. Y., indef.

Parkinson and Roth—Criterion, Brooklyn, 18-22.

Papini—Hippolite, St. Louis, 17-30.

Raymond, Maude—Pastor's, N. Y., indef.

Routt, Cora—Olympia, N. Y., indef.

Rawlinson, Zelma—Olympia, N. Y., indef.

Robins, Mr. and Mrs.—Criterion, Brooklyn, 18-22.

Spink and Spink—Hippolite, Chicago, 18-22.

Stuart—Orpheum, Los Angeles, till Jan. 24.

Sie Hamm Ben Ali Troupe—Olympia, N. Y., indef.

Sarony, Gilbert—Pastor's, N. Y., 18-22.

Thomas and Barry—Keith's, Phila., 18-22.

Thornton, James—Olympia, N. Y., indef.

Tally-Ho Trio—O. H., Chicago, 18-22.

Thatcher and Marble—Haymarket, Chicago, 18-22.

Trojai—Olympia, N. Y., 18-22.

Van Biene, Auguste—Olympia, N. Y., indef.

Verone—Hagan, St. Louis, 18-22.

Wayburn, Ned C.—Hippolite, Pittsburgh, 18-22.

West, Florry—W. and F., N. Y., 18-22.

Williams and Walker—Proctor's, N. Y., 18-22.

Zeduras, The—K. and B's, N. Y., indef.

MARRIED.

CHASE—PERRY.—Clarence A. Chase and Meredith Perry, at Boston, in November, 1896.

CAMPBELL—CROSMAN.—S. M. Campbell and Henrietta Crozman.

DIED.

DAURIS, S.—Herbert Dauris, at Chicago, on Jan. 16.

GORDON.—Jason Gordon, at New York city, on Jan. 17, aged 27 years.

HENRY.—Mrs. George Henry, at New York city, on Dec. 24.

HOUGH.—Garry A. Hough, in Detroit, Jan. 12, aged 83 years.

HOWRIE.—Mrs. Howrie (Marie Martens), in New York, Jan. 15, of hemorrhage of the lungs, aged 60 years.

JACKSON.—Frank B. Jackson in New York, on Jan. 12, aged 40 years.

JOHNSON.—Catherine J. Johnson, at New York city on Jan. 8, of apoplexy.

MOORE.—In New York city, on Jan. 17, of pneumonia, William S. Moore, aged 52.

MURCHIE.—John R. Murchie, in Boston, on Jan. 17.

PERCY.—Edward Percy, at Newark, N. J., on Jan. 16, of asphyxiation.

PIPER.—John Piper, in San Francisco, on Jan. 3.

REARDON.—Mrs. Margaret Reardon, at Brooklyn, N. Y., on Jan. 12 aged 51 years.

ROGERS.—Emma Rogers, at New York city, on Jan. 14, of cancer.

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GIRARD AVENUE THEATRE STOCK COMPANY, PHILADELPHIA.

RICHARD MELVILLE IN CHAMPAGNE AND OYSTERS.

A very clever performance was given by Sydney Booth, who brought down the house by his spirited acting in one of the scenes.—*Public Ledger*.Splendid as the jealous lover.—*Inquirer*.Gav—A beautifully finished bit of acting as Richard Melville, the injured lover, his successive scenes with Mr. Holt, Mr. Drouet, and Miss Dale in the second act resulting in a well-deserved recall from the house.—*New American*.

Made a hit; indeed his exit in act second won for him an outburst of delighted enthusiasm,

DATES AHEAD.

CONTINUED FROM PAGE 9.

mgr.): Toledo, O., Jan. 18-20, Detroit, Mich., 21-23, St. Louis, Mo., 25-26, Kansas City Feb. 1-4. STEVE BROOK: New York city Jan. 18-23. SLYMOUR AND STRATTON: Menchester, N. H., Jan. 18-23. STUART-CARNER STOCK (J. W. Carner, mgr.): Oneida, N. Y., Jan. 18-23, Canton, Pa., 25-30, Auburn, N. Y., Feb. 1-6. SHORE ACRES (Harry Sloan, mgr.): Beaver Falls, Pa., Jan. 19, Salem, O., 20, Canton 21, Akron 22, Canal Dover 23, Marietta 25, Zanesville 26, Mansfield 27, Marion 28, Union City, Ind., 29, Dayton, O., 30. SECRET SERVICE (Charles Frohman, mgr.): New York city Oct. 3-indefinite.

SUNSHINE OF PARADISE ALLEY (W. T. Kilpatrick, mgr.): Woonsocket, R. I., Jan. 19, Taunton, Mass., 20, Brockton 21, Chelsea 22, Lawrence 23, Salem 25, Gloucester 26, Lowell 27, 28. SOWING THE WIND (Julius Cahn, mgr.): Lawrence, Mass., Jan. 21.

THOROUGHBURN (Charles Frohman, mgr.): Utica, N. Y., Jan. 19, Geneva 20, Rochester 21, 22, Syracuse 24, Plattsburgh, Pa., 25-Feb. 6.

TENNESSEE'S PARDON (Arthur C. Aiston, mgr.): Louisville, Ky., Jan. 18-23.

THE DRAFTSMAN (Lincoln J. Carter, prop.; R. E. French, mgr.): Dayton, O., Jan. 18-20, Indianapolis, Ind., 21-23, Greenville, O., 25, 26, Defiance 27, No. Baltimore 28, Postoria 29, 30.

THOMAS W. KEENE (Charles R. Hanford, mgr.): Kansas City, Mo., Jan. 18-23, Atchison, Kan., 25, Lawrence 26, Lawrence 27, Topeka 28, St. Joseph, Mo., 29, Beatrice, Neb., 30, Lincoln Feb. 1, Omaha 2, 3, Council Bluffs, Ia., 4, Sioux City 5, Algoma 6.

THE OLD HOMESTEAD (E. A. McFarland, mgr.): Chicago, Ill., Jan. 17-Feb. 6.

THOMAS E. SMITH (George H. Brown, mgr.): Jamestown, N. Y., Jan. 18-20, Oil City, Pa., 25-26.

TEXAS STREETS (Sam S. Shubert, mgr.): Washington, Pa., Jan. 18, Uniontown 20, Parkersburg, W. Va., 21, Wheeling 22, Cincinnati, O., 24-26.

TELEGRAF EXCLUSION STAR: Syracuse, N. Y., Jan. 18-22, Rome 23-29.

THE ENSIGN (Fall River, Mass., Jan. 18-20.

THE FOUNDLING (Clay Fitzgerald; Charles Frohman, mgr.): Ft. Worth, Tex., Jan. 19, San Antonio 20, Waco 21, Austin 22, Houston 23, New Orleans, La., 24-28.

THE ELECTRICIAN (Glancy's; W. F. Crowley, mgr.): Boston, Mass., Jan. 25-Feb. 6.

THOMAS Q. SHAWBOKE: Hartford, Conn., Jan. 18-20.

TOO MUCH JOHNSON: Providence, R. I., Jan. 18-23.

TWO LITTLE VAGRANTS (Charles Frohman, mgr.): New York city, Nov. 22-Jan. 23, Harlem 25-26, Brooklyn, Feb. 14.

TOMY FARNELL (Edward R. Erast, mgr.): Mt. Vernon, N. Y., Jan. 19, Port Chester 20.

THE DAZZLER (John F. Conroy, mgr.): Nansime, N. C., Jan. 19, Victoria 20, Tacoma, Wash., 21-22, Portland, Ore., 24-28.

THE HOLLANDS (Miner and Brooks, mgrs.): New York city Jan. 4-indefinite.

TIM MURPHY (Charles Marks, mgr.): Quincy, Ill., Jan. 19, Kokok, Ia., 20, Ottumwa 21, Cedar Rapids 22, Burlington 23, Davenport 24.

THE GORMANS (Charles F. Brown, mgr.): Salem, Mass., Jan. 18, Lowell 20, Plymouth 21, Manchester, N. H., 22, Brockton, Mass., 23.

THE WORLD AGAINST HER (Agnes Wallace-Ville; Sam S. Villa, mgr.): Toledo, O., Jan. 17-20, Grand Rapids, Mich., 21-23.

THE OLD HOMESTEAD (Thompson and Waddington, mgrs.): Santa Barbara, Cal., Jan. 18, San Diego 20, San Bernardino 21, Red Lands 22, Los Angeles 23, Phoenix, Ariz., Feb. 1, Tucson, Cal., 2, Silver City, Ariz., 3, El Paso, Tex., 4, Ft. Worth 6.

TEMPERANCE TOWN (Walter Turner, mgr.): Dayton, O., Jan. 18, Lima 20, Findlay 21, Postoria 22, Tiffin 23.

THE SPOONERS (Edna May and Cecil Spooner, I. S. Spooner, mgr.): East Liverpool, O., Jan. 18-20, Middletown, Pa., 21-23, Bradford Feb. 1-6.

TERMINO (Northern; Lincoln J. Carter, prop.; Jay Simes, mgr.): Alexandria, Va., Jan. 18, Frederick 20, Chincoteague 21, Soldier's Home 22, Norfolk 23, Suffolk 25, Richmond 27, Stanton 28, Cumberland, Md., 29, Grafton, W. Va., 30, Manassas Feb. 1, Bellair, O., 2, Marietta 3, Zanesville 5, Wheeling, W. Va., 6-10.

TONALO (Southern; Lincoln J. Carter, prop.): Apollo, Pa., Jan. 19, Butler 20, Brookville 21, Du Bois 22, Franklin 23.

UNDER THE PLATE STAR (Wm. A. Brady, mgr.): Brooklyn, N. Y., Jan. 18-22.

UNCLE TOM'S CABIN (Stouten's): Beaver Falls, Pa., 19, Apollo 20, Johnstown 21.

ULIE ALBERTSON (Gen. Bernard, mgr.): Oneonta, N. Y., Jan. 18-21, carbondale, Pa., 20-24, Hornellsville, N. Y., Feb. 14.

WILLIAM H. CRAVEN (Joseph Brooks, mgr.): Philadelphia, Pa., Jan. 18-22.

WOODWARD-WARREN (H. Guy Woodward, mgr.): Atlanta, Ga., Jan. 18-22, Savannah 23-25.

WARD AND VOKES (E. D. Stair, mgr.): New York city Jan. 18-22.

WARNER COMEDY (Ben R. Warner, mgr.): Red Wing, Minn., Jan. 18-21.

WILLIAM BARRY (Louis Gottschalk, mgr.): Coming, N. Y., Jan. 18, Hornellsville 20, Canadago 21, Geneva 22, Ithaca 23, Auburn 25, Watertown 26, Rome 28, Johnstown Feb. 1, Schenectady 2, Troy 3, 4, Albany 5, 6.

WOMAN IN BLACK (Jacob Litt, mgr.): Newark, N. J., Jan. 18-22.

WILTON LACKAWA: Jersey City, N. J., Jan. 18-22.

WHERE LONDON SLEEPS (J. H. Wallack, mgr.): Montreal, Can., Jan. 18-22.

WORLD (J. Z. Little, prop.): Charleston, S. C., Jan. 21, Savannah, Ga., 22, 23.

WILL AND JESSIE ATKINSON (W. C. Turner, mgr.): Clark, Ala., Jan. 18-20.

WALKER WHITMORE (Heck and Snyder, mgr.): Kalamazoo, Mich., Jan. 19, Cleveland, O., 20-22.

WATTS COMEDY (Eastern): New Bedford, Mass., Jan. 18-20, Fall River Feb. 1-6.

WATTS COMEDY (Western): Wilkesbarre, Pa., Jan. 11-12, Scranton 23-Feb. 6.

YELLOW KID (Wolcott and Jackson, mgrs.): Rochester, N. Y., Jan. 18-22.

WILMA AND METAVAGANIA.

BROOK: CHICAGO MARINE BAND (Howard Fox, mgr.): Chicago, Ill.-indefinite.

BOSTONIAN COMIC OPERA (H. C. Barnes and W. H. McDonald, prop.; Frank L. Parley, mgr.): Hamilton, Can., Jan. 20.

BRIAN BORU (F. C. Whitney, mgr.): Boston, Mass., Jan. 11-19.

BIRDS IN THE WOODS (Jos. Tressi, mgr.): Rogersford, Pa., Jan. 21, Lancaster 22, 23, Lebanon 23, Columbus 23, 24.

CASTLE SQUARE OPERA (No. 1, J. J. James, director): Boston, Mass.-indefinite.

CASTLE SQUARE OPERA (C. M. Southwell, mgr.): Philadelphia, Pa.-indefinite.

COLONIAL OPERA (Chas. L. Young, mgr.): Winnipeg, Man., Nov. 18-indefinite.

CORONER'S EXTRAVAGANZA (Howe and Berry, mgrs.): Sioux City, Ia., Jan. 19, Omaha, Neb., 20-22, Des Moines 23, 24, Marshalltown 25, Waterloo 26.

DELLA FOX: La Crosse, Wis., Jan. 19, Madison 20, Milwaukee 21-25, Quincy, Ill., 26, Jacksonville 26, Alton 27, Cairo 28, Memphis, Tenn., 29, St. Louis, Mo., Feb. 1-4.

DASCHUCH GRAND OPERA: Philadelphia, Pa., Jan. 18-20.

DE WOLPH HOWE (R. D. Stevens, mgr.): Chicago, Ill., Jan. 18-Feb. 6.

DEONCE: New York City Jan. 4-indefinite.

EVANGELINE (E. E. Rice, mgr.): Springfield, Mo., Jan. 22.

FRANCIS WILSON (A. H. Canby, mgr.): Boston, Mass., Jan. 4-23.

FRANCIS DANIELS (La Shelle and Clark, mgrs.): Cincinnati, O., Jan. 18-22, St. Louis, Mo., 23-28, Kansas City Feb. 1-6.

GEN. SIR WALTER PARIS (E. E. Rice, mgr.): New York city-indefinite.

HANLON'S SUPERBIA: Philadelphia, Pa., Jan. 18-23, Easton 25, Newburg, N. Y., 26, 27, Troy 28-29, Brooklyn, E. D., N. Y., Feb. 1-4.

HENDERSON OPERA (David Henderson, mgr.): Chicago, Ill., Dec. 21-indefinite.

IN GAY NEW YORK (Canary and Lederer, mgr.): Philadelphia, Pa., Jan. 11-20.

JACK AND THE BEANSTALK: Boston, Mass., Jan. 11-Feb. 18.

JOHN W. ISHAM'S ORIENTAL AMERICA: Cleveland, O., Jan. 18-23.

KIUMAR (Carroll and Kerker, prop.): New York city Jan. 4-indefinite.

LEEDS (Gymnast): J. C. Davis, mgr.): Kansas City, Mo., Jan. 17-22.

LEEDS (hypnotist; Thomas F. Adkin, mgr.): Houston, Tex., Jan. 18-24.

STATE CONCERT CO.: Derby, Conn., Jan. 19, Great Barrington 20, Lee 21, Pittsfield, Mass., 22.

THE SAGES (A. R. McDowell, mgr.): Columbus, O., Jan. 18-28, Uniontown, Pa., Feb. 1-6.

WINTON THE WONDER (Harry E. Mitten, mgr.): Toledo, O., Feb. 1-4.

JOHN W. ISHAM'S SORIENTAL AMERICA: Cleveland, O., Jan. 18-23.

KIUMAR (Carroll and Kerker, prop.): New York city Jan. 4-indefinite.

LITTLE CHRISTOPHER (Edward M. Fawc, mgr.): Brooklyn, N. Y., Jan. 18-22.

LILIPUTIANS (Rosenthal Brothers, mgrs.): New Orleans, La., Jan. 19, 20.

LADY SLAVER: Chattanooga, Tenn., Jan. 21.

LILLIAN RUMEL (Canary and Lederer, mgrs.): New York city Dec. 18-indefinite.

MERRY WORLD (J. Russ Smith, mgr.): Providence, R. I., Jan. 18-22.

METROPOLITAN OPERA: New York city, indefinite.

MISS PHILADELPHIA: Norristown, Pa., Jan. 19, Chester 20, Wilmington, Del., 21, Norristown, Pa., 22, Richmond 23, Baltimore, Md., 24-28.

MARYLAND (De Koven and Smith, mgrs.): Brooklyn, N. Y., Jan. 18-22.

MARY HANKS (Lowell Mason, mgr.): St. Paul, Minn., Jan. 17-20, Minneapolis 21-23, Janesville, Wis., 24, Madison 25, Indianapolis, Ind., 26-28, Washington, D. C., Feb. 1-6.

ROB ROY (Frank Williams, mgr.): Johnsonburg, Pa., Jan. 20, Clearfield 21, Philipsburg 22, Tyrone 23.

ROBINSON OPERA: America, Ga., Jan. 18-22, Eufaula, Ala., 23-25, Pensacola, Fla., 26-28.

SHAMAN O'BRIEN: New York city, Jan. 4-indefinite.

SOUZA'S BAND: Vickburg, Miss., Jan. 19, Memphis, Tenn., 20, Cairo, Ill., 21, St. Louis, Mo., 22, Owensboro, Ky., 23, Louisville 24.

THE GEISHA (A.): New York city-indefinite.

THE GEISHA (B.): Pittsburgh, Pa., Jan. 18-22.

TWELVE TEMPTATIONS (Charles H. Vale, mgr.): Parkersburg, W. Va., Jan. 19, Marietta, O., 20, Mansfield 22, Chicago 23, Ill., 24-26.

WILBUR-KRUEWIG OPERA: Elmira, N. Y., Jan. 18-22.

WAITE COMIC OPERA (Waite and Harrison, prop.; P. G. Harrison, mgr.): Harrisburg, Pa., Jan. 18-22, Lancaster 23-25, Wilmington, Del., 26.

WHITE CROOK (Southern; F. C. Huffman, mgr.): Baton Rouge, La., Jan. 19, Natchez, Miss., 20, Vicksburg 21, Greenville 22, Greenwood 23, Yazoo City 23, Jackson 25, Canton 27, Starkville 28, Aberdeen 29, Columbus 30, Corinth Feb. 1, Florence, Ala., 2, Coopersburg, Tenn., 3, Nashville 4-6.

WILSON OPERA: Troy, N. Y., Jan. 18-22, Springfield 23-25.

WILSON OPERA: Elizabethtown, Pa., Jan. 18-22, Lancaster, Pa., 23-25.

WILSON OPERA: Elmira, N. Y., Jan. 18-22.

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Leander Blanden, as David Engelhardt, an athlete, was the hero of the evening, and his part was made all that the author of the play intended that it should be. David Engelhardt won the respect and approbation of all in the audience.—*Boston Herald*.

Leander Blanden made a handsome and manly hero and looked every inch the athlete.—*Boston Transcript*.

Joe Cawthorn

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Conceded by Press, Public and Management, the greatest hit ever known as KILL VON KULL in

"Hendrik Hudson."

Joseph Hadbury Johnson

Mr. Eugene Johnson, as "Johnson," the real Johnson, reads the character with exceptional skill and, through an interpretation rich in natural comedy, makes it stand forth as the leading feature of the performance.—*Columbus Evening Press*.

Management of CHARLES FROHMAN.

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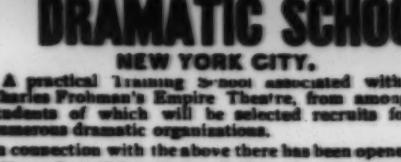
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